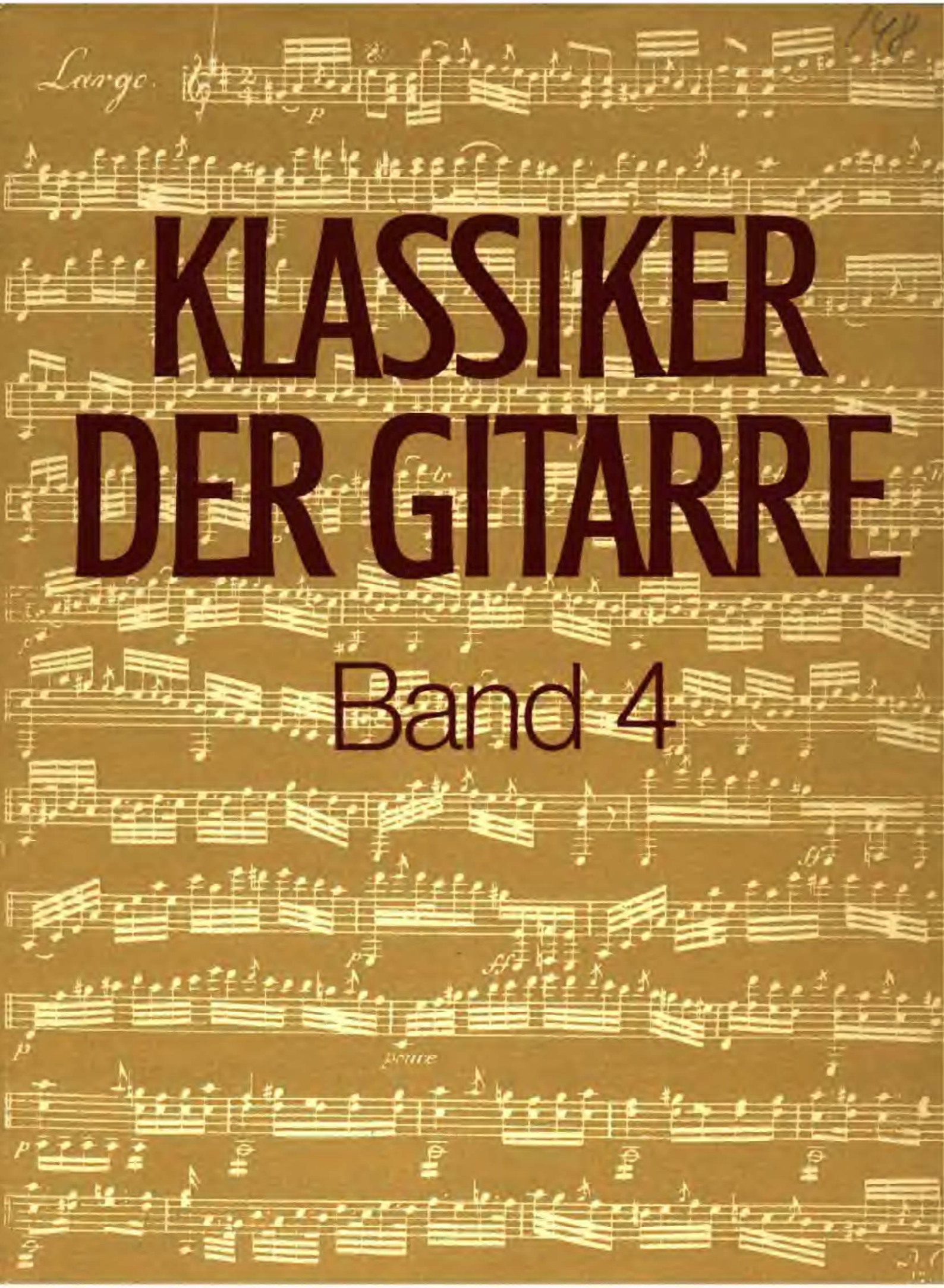


# KLASSIKER DER GITARRE

## Band 4

# Klassiker der Gitarre

Studien- und Vortragsliteratur
aus dem 18. und 19. Jahrhundert

Band 4
(Oberstufe)
Herausgegeben von Ursula Peter

# Classics of the Guitar

Studies and performance material
from the 18th and 19th centuries

Book 4
(Advanced stage)
Edited by Ursula Peter

VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG

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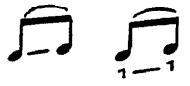
# Zeichenerklärungen / *Explanations of symbols*

## Linke Hand / *Left hand*

o = freie Saite / *open string*
1 = Zeigefinger / *index finger*
2 = Mittelfinger / *middle finger*
3 = Ringfinger / *ring finger*
4 = kleiner Finger / *little finger*
/ = Gleiten eines Fingers (Lagenwechsel) / *finger slide (change of position)*
[ oder / *or* 1[ = Barrée (Quergriff) mit dem 1. Finger / *Barrée (transverse stopping) with the 1st finger*

① = e1-Saite / *e1string*
② = h-Saite / *b string*
③ = g-Saite / *g string*
④ = d-Saite / *d string*
⑤ = A-Saite / *A string*
⑥ = E-Saite / *E string*
Römische Zahlen bezeichnen die Lagen der linken Hand. / *Roman figures signify the position of the left hand.*
V. = Beibehalten einer Lage / *keeping one position*

⌒ = Bindebogen (Zeichen für Aufschlags- oder Abzugsbindung) / *slur*


= Der zweite Ton wird durch Schleifen erreicht (nicht erneut anschlagen) / *The second tone is achieved by sliding*

## Rechte Hand / *Right hand*

p = Daumen (spanisch „pulgar") / *thumb (Spanish "pulgar")*
i = Zeigefinger („indice") / *index finger ("indice")*
m = Mittelfinger („medio") / *middle finger ("medio")*
a = Ringfinger („anular") / *ring finger ("anular")*

( ) Alle in Klammern stehenden Noten und Zeichen sind Zusätze des Herausgebers. / *All notes and signes in bracet are additions of the editor.*

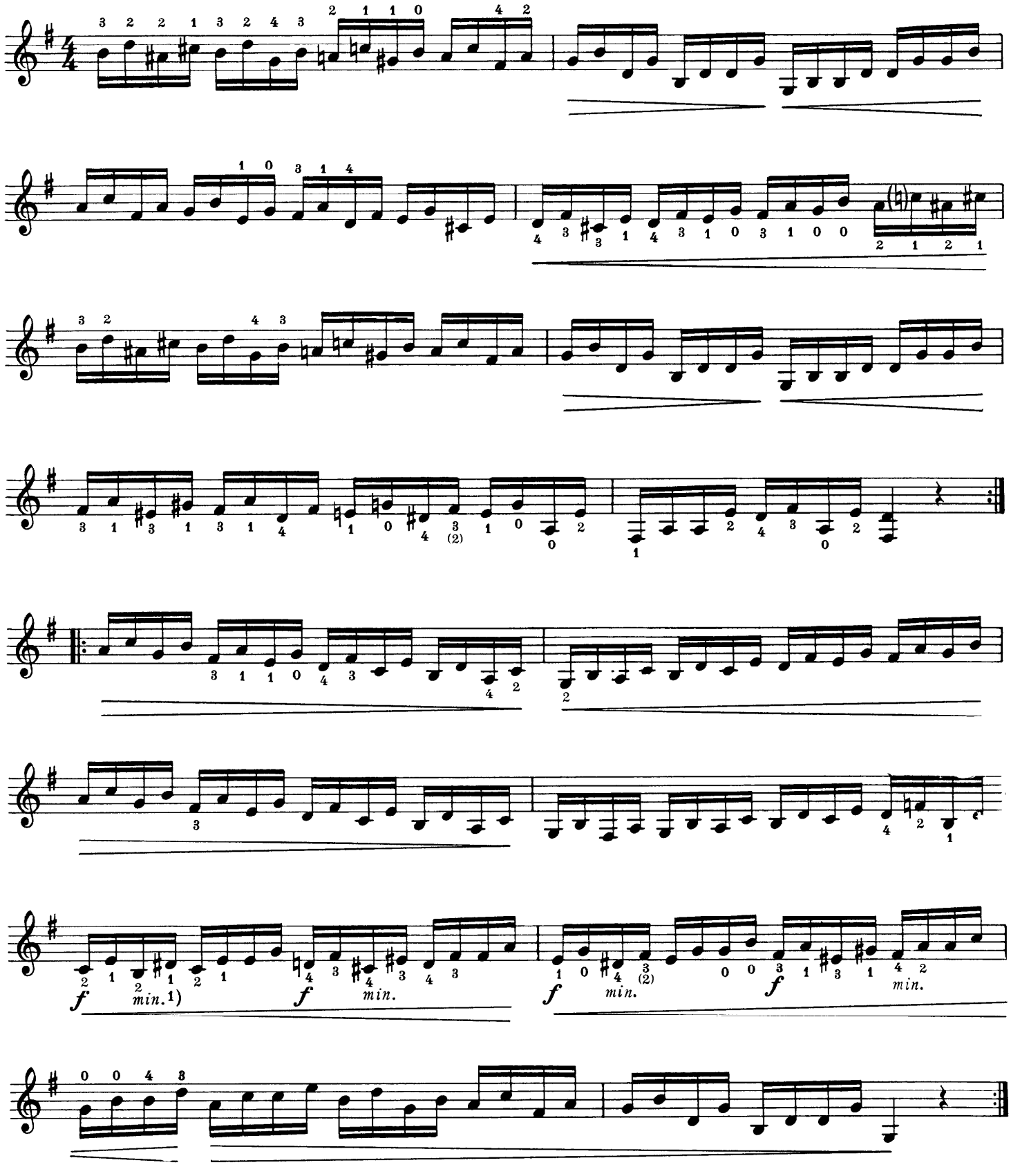
# 14 Estudios

*(14 Etüden · 14 Studies)*

## 1

Dionisio Aguado

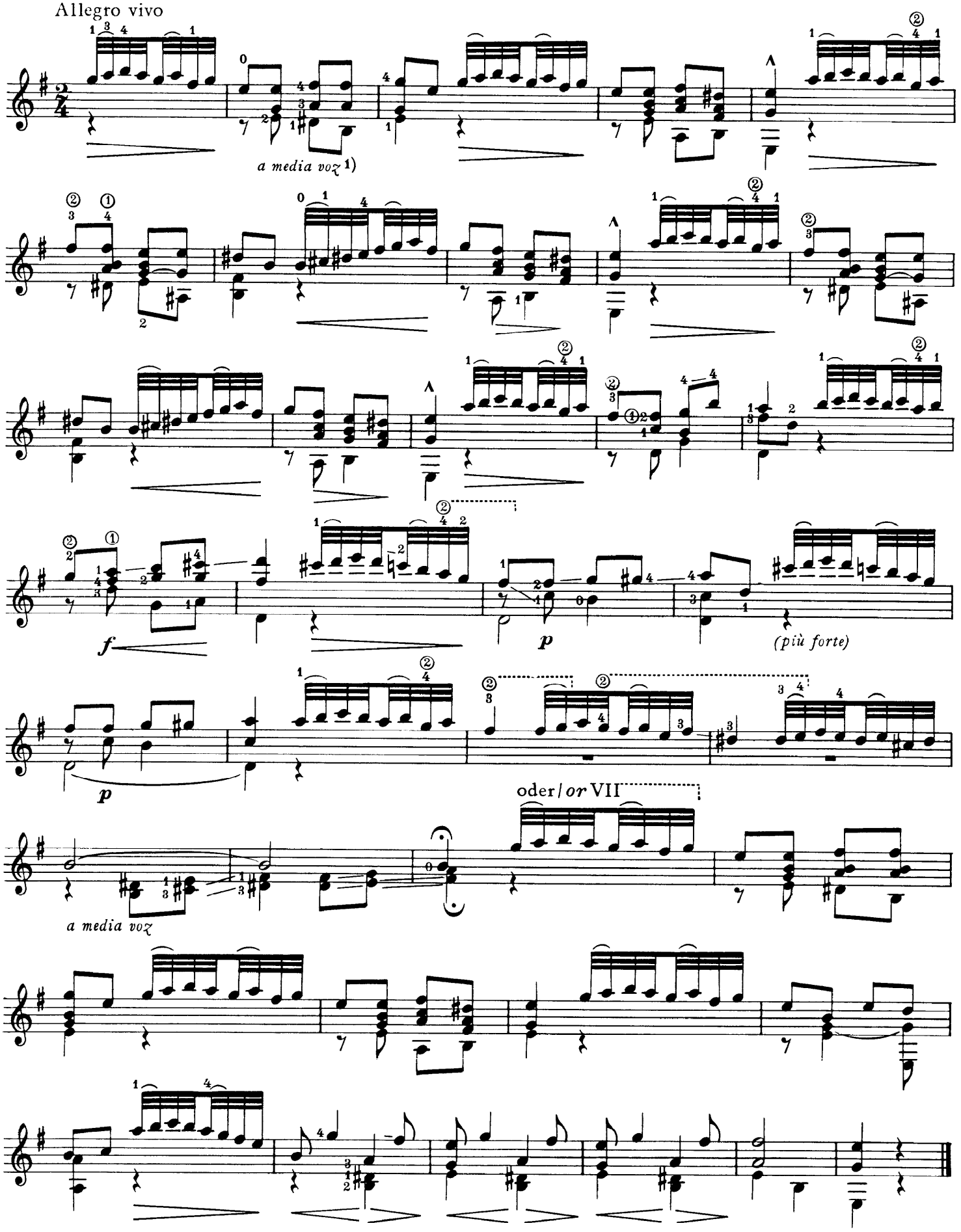
aus: Metodo para Guitarra




1) geringere Lautstärke */ at low volume*

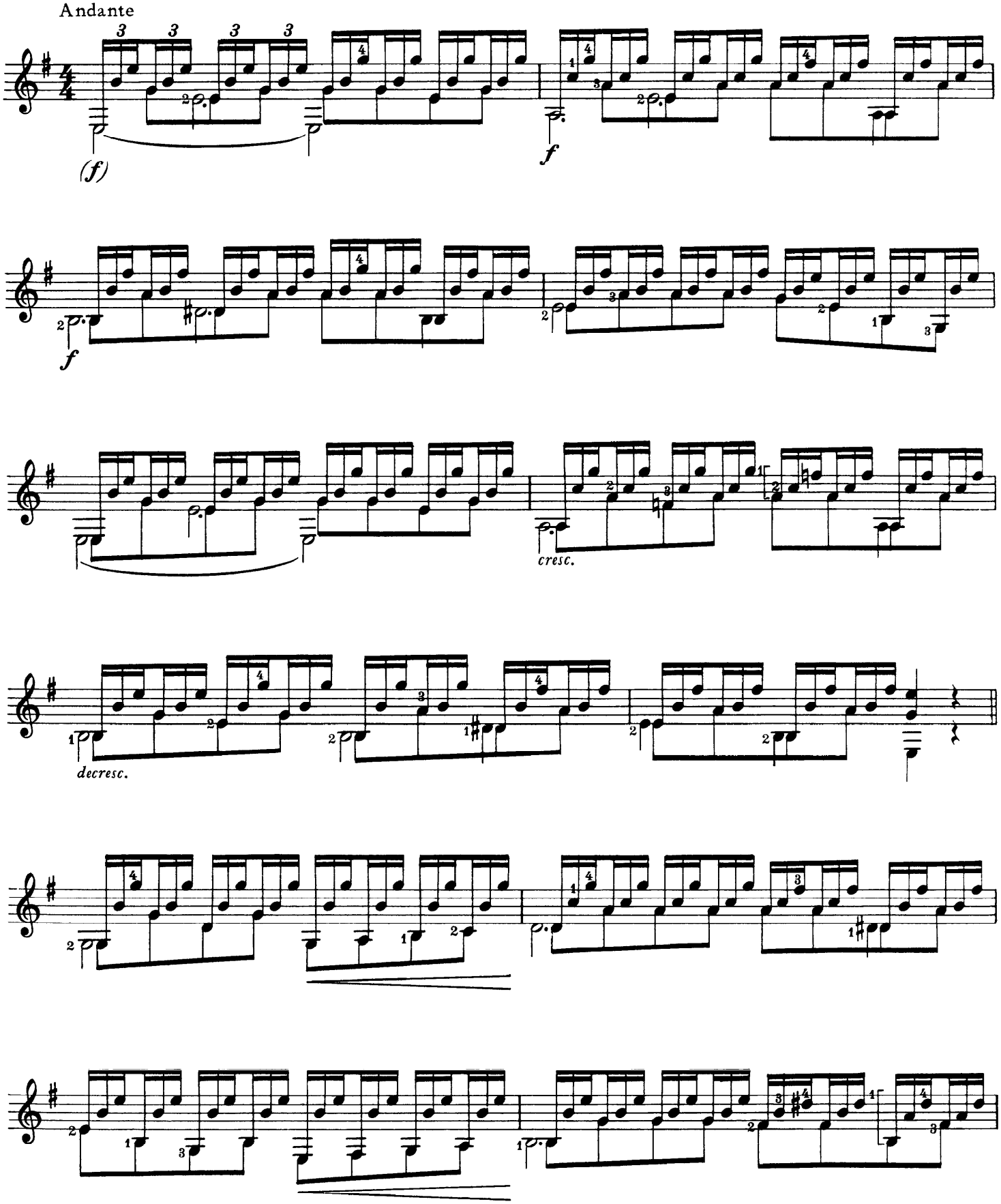
# 2

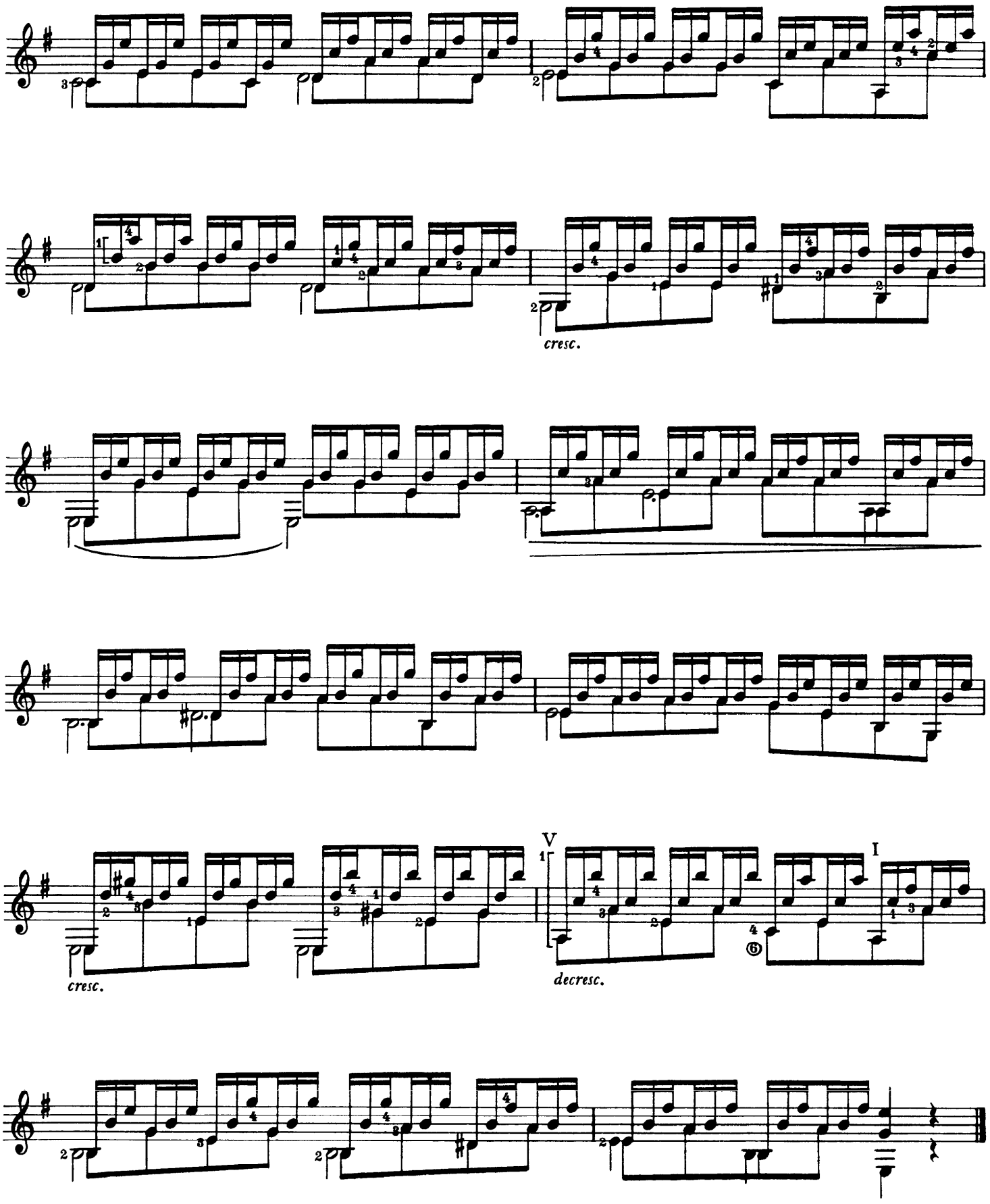
Allegro vivo




1) mit halber Stimme / *sotto voce*

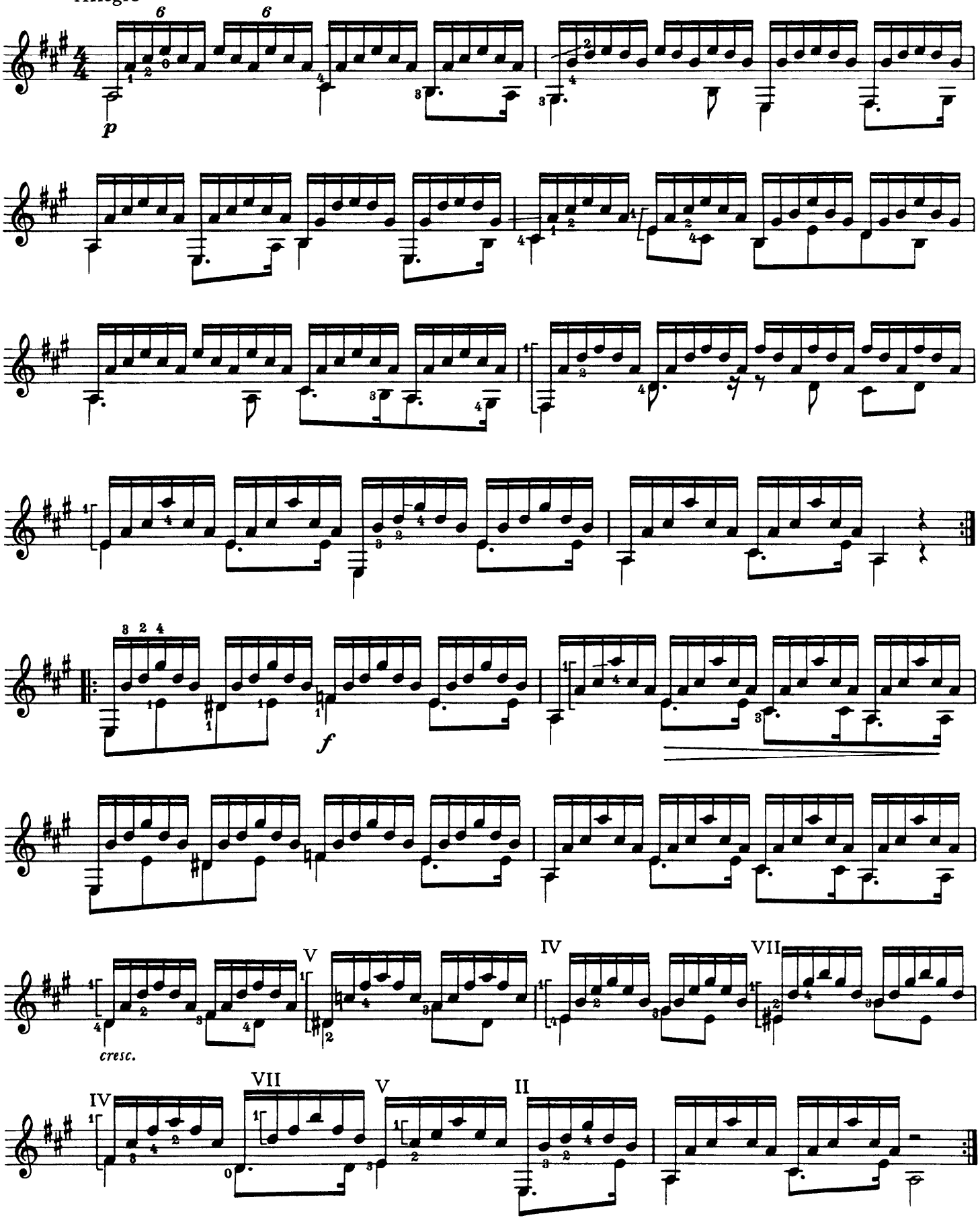
# 3




cresc.
cresc.
V
I
decresc.

# 4

Allegro



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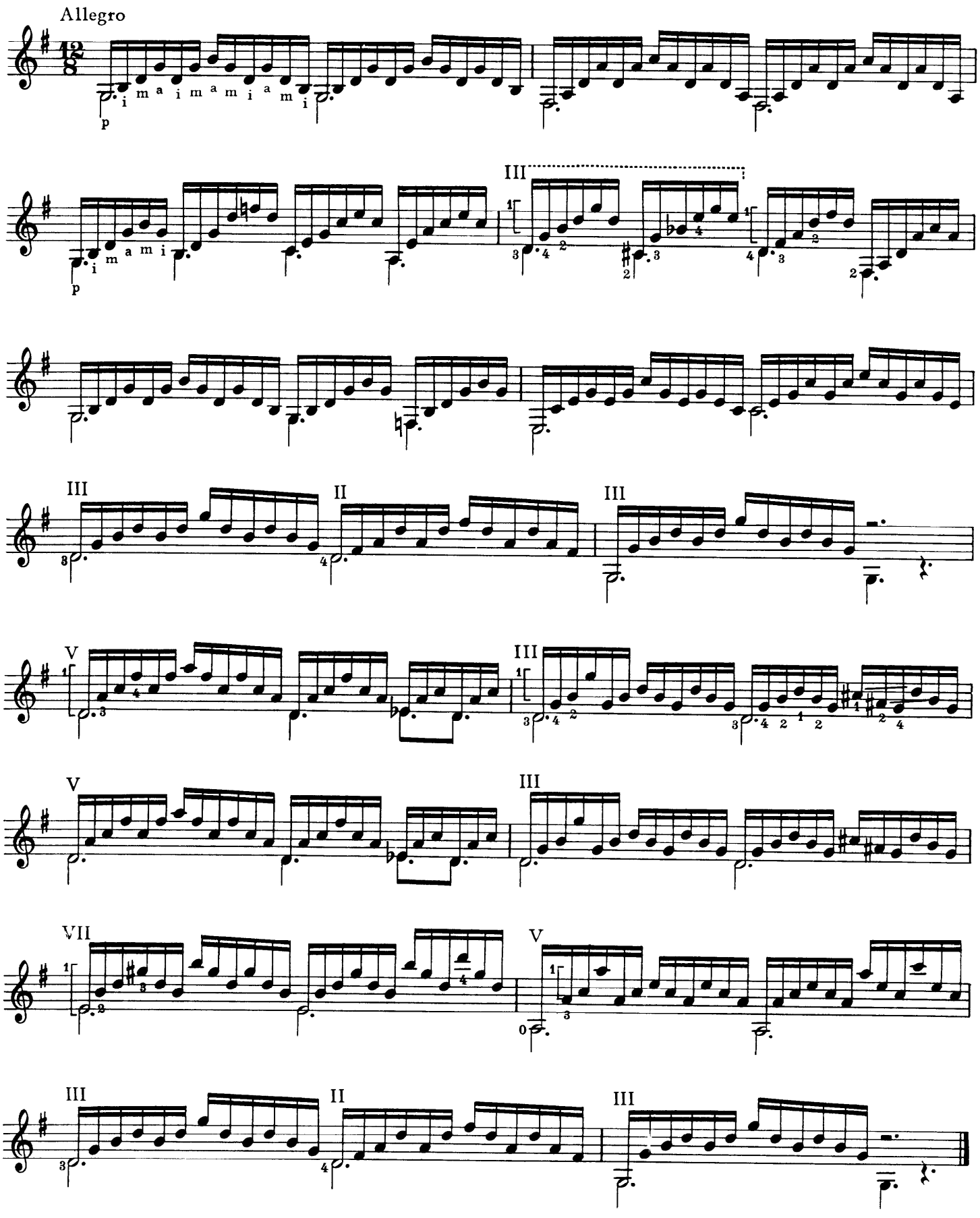

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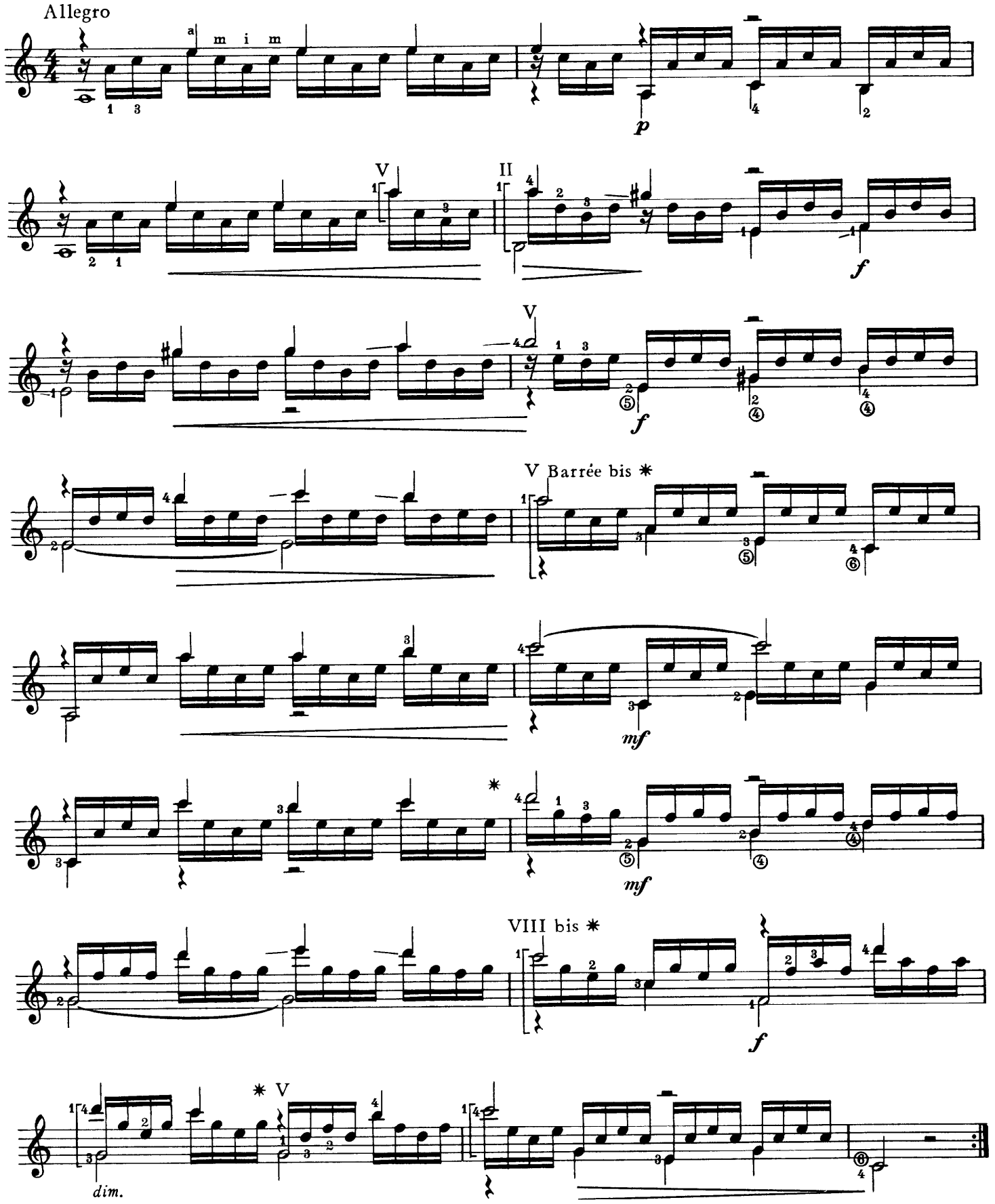

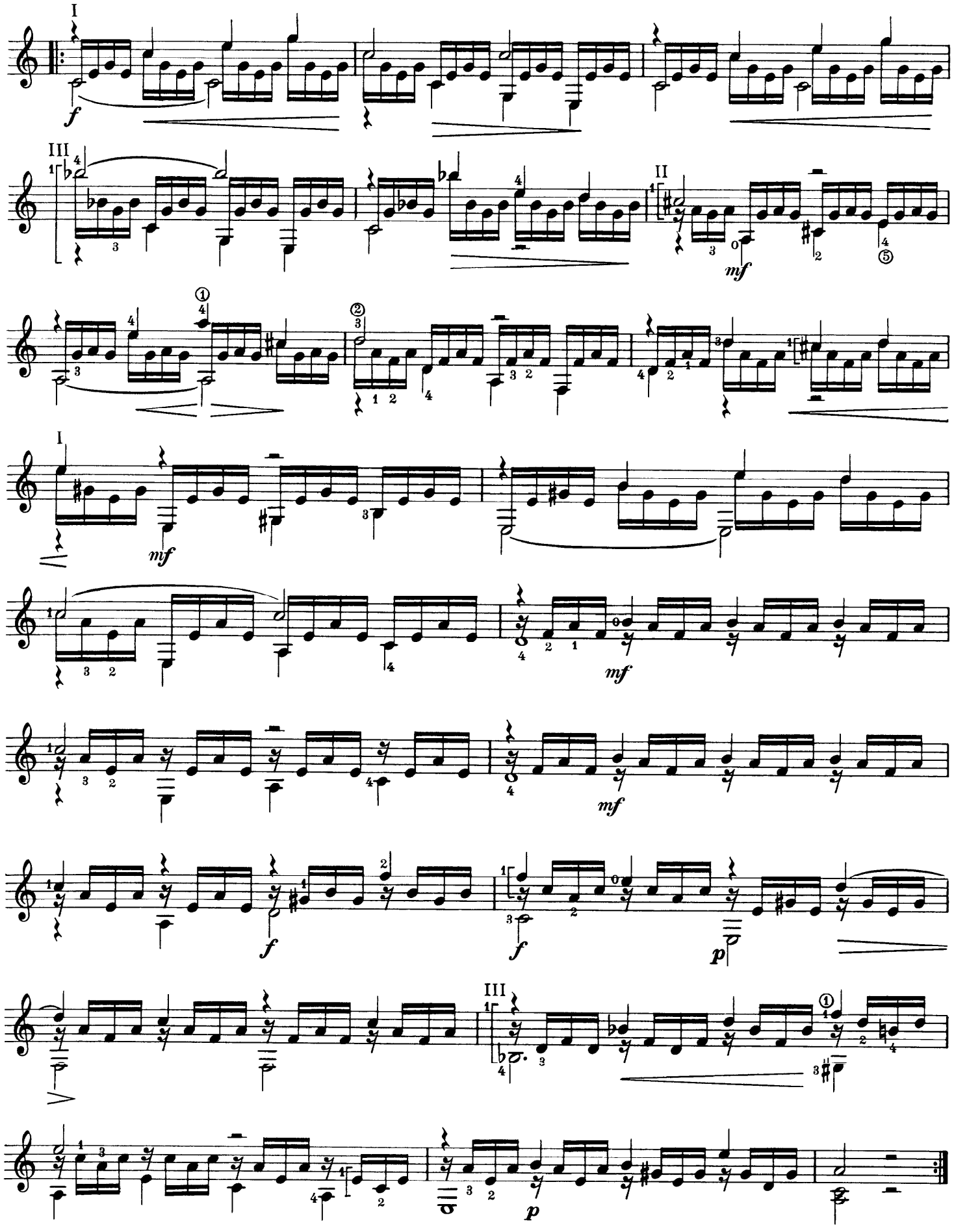

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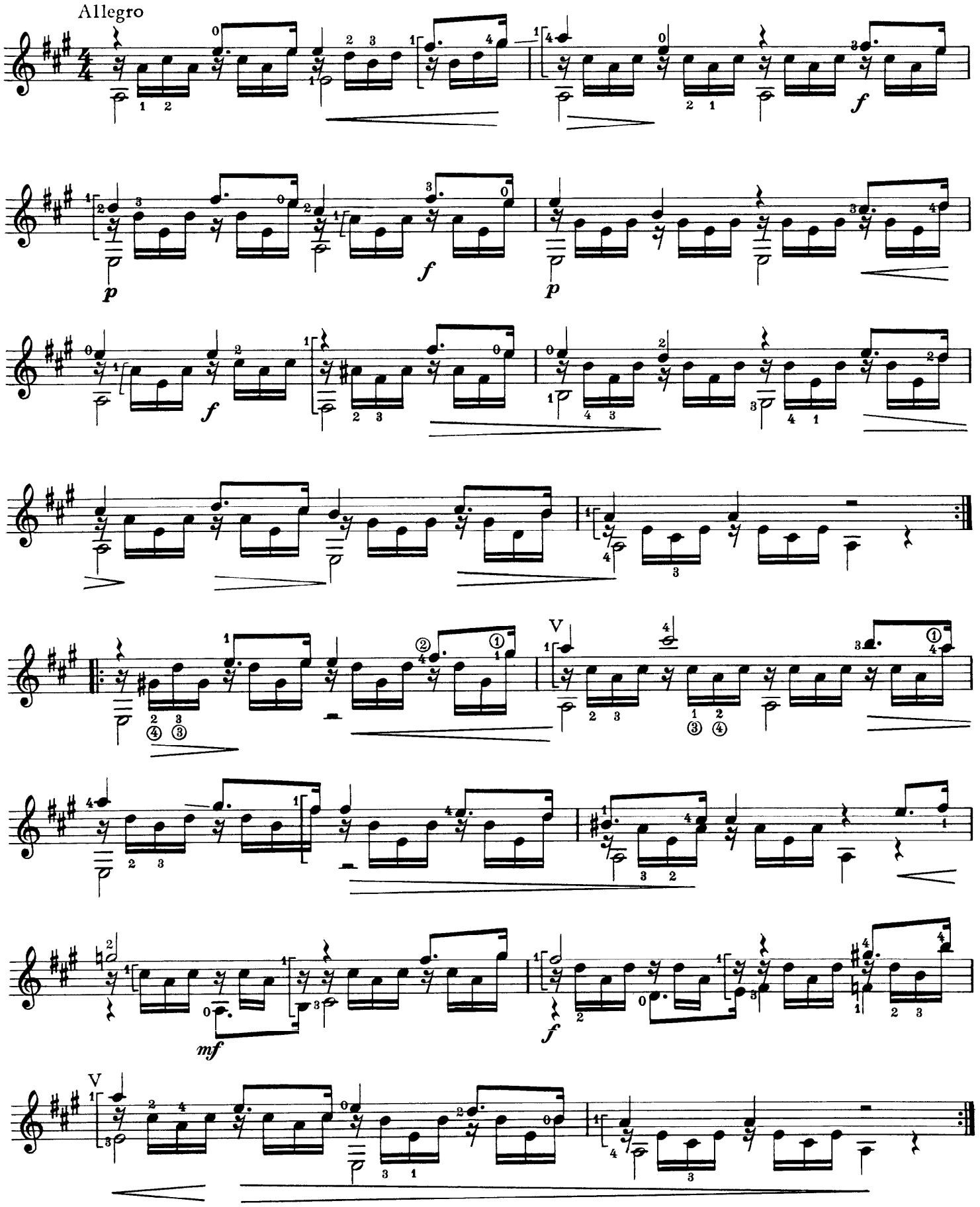
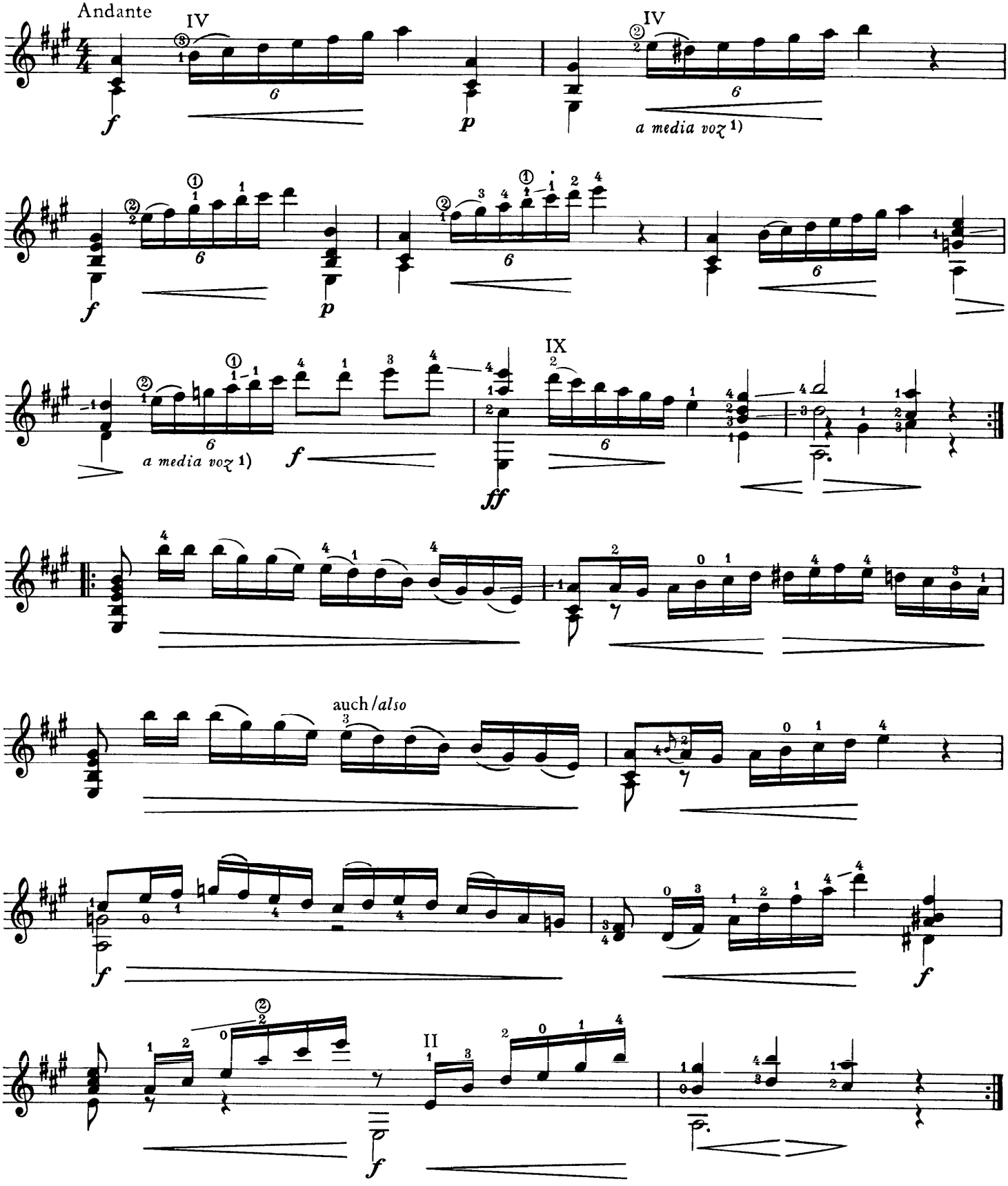
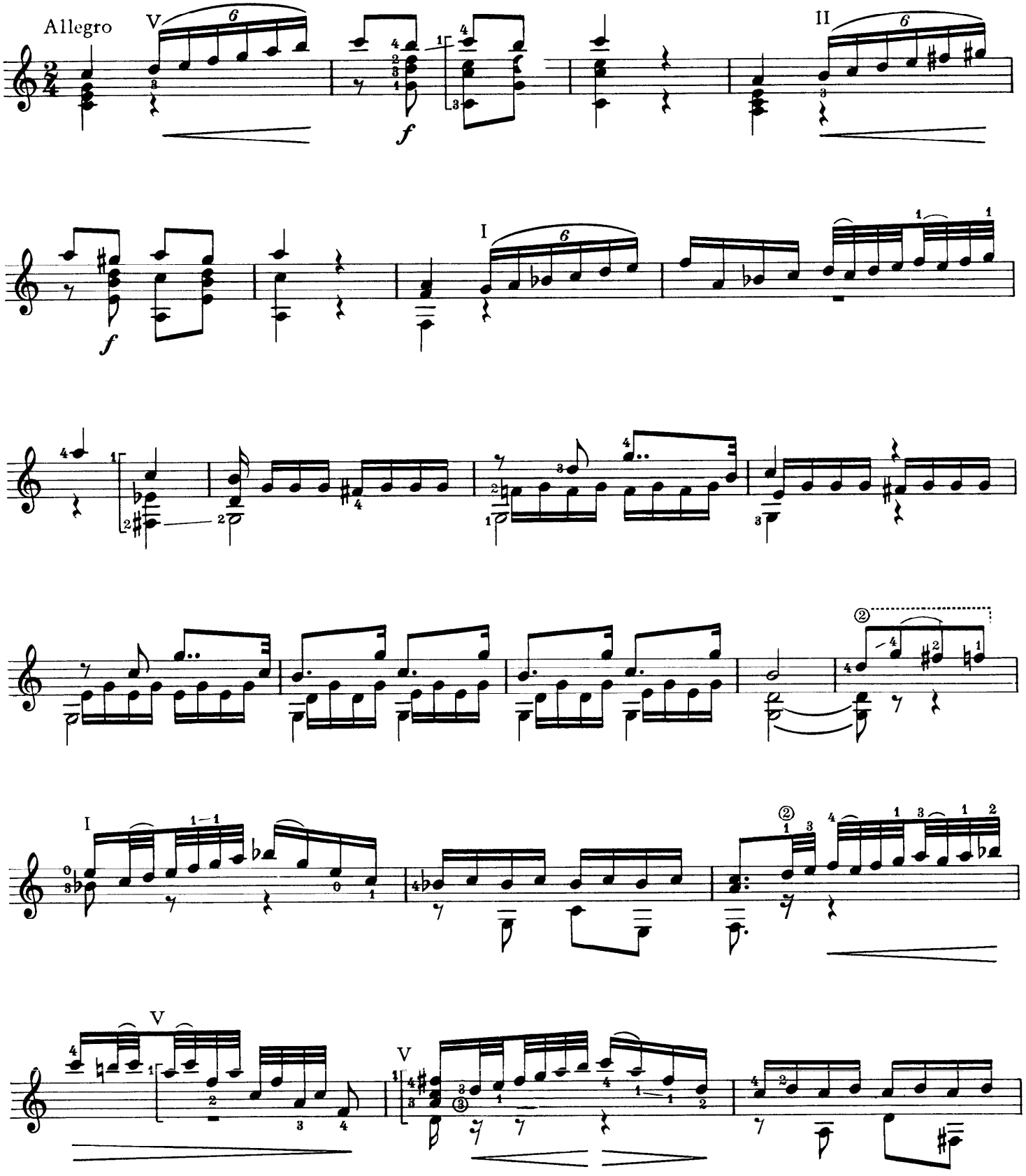


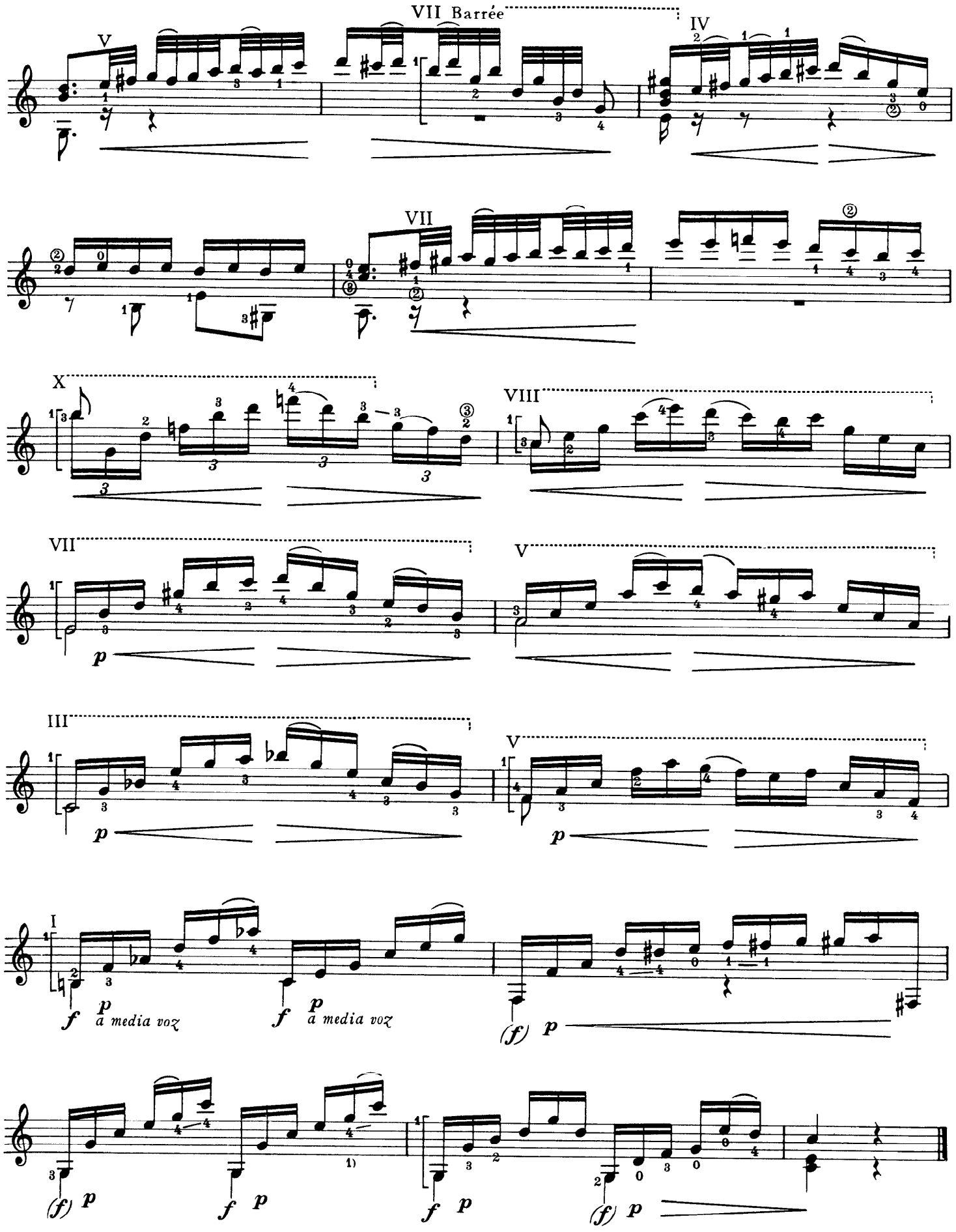
# 8




1) mit halber Stimme / *sotto voce*

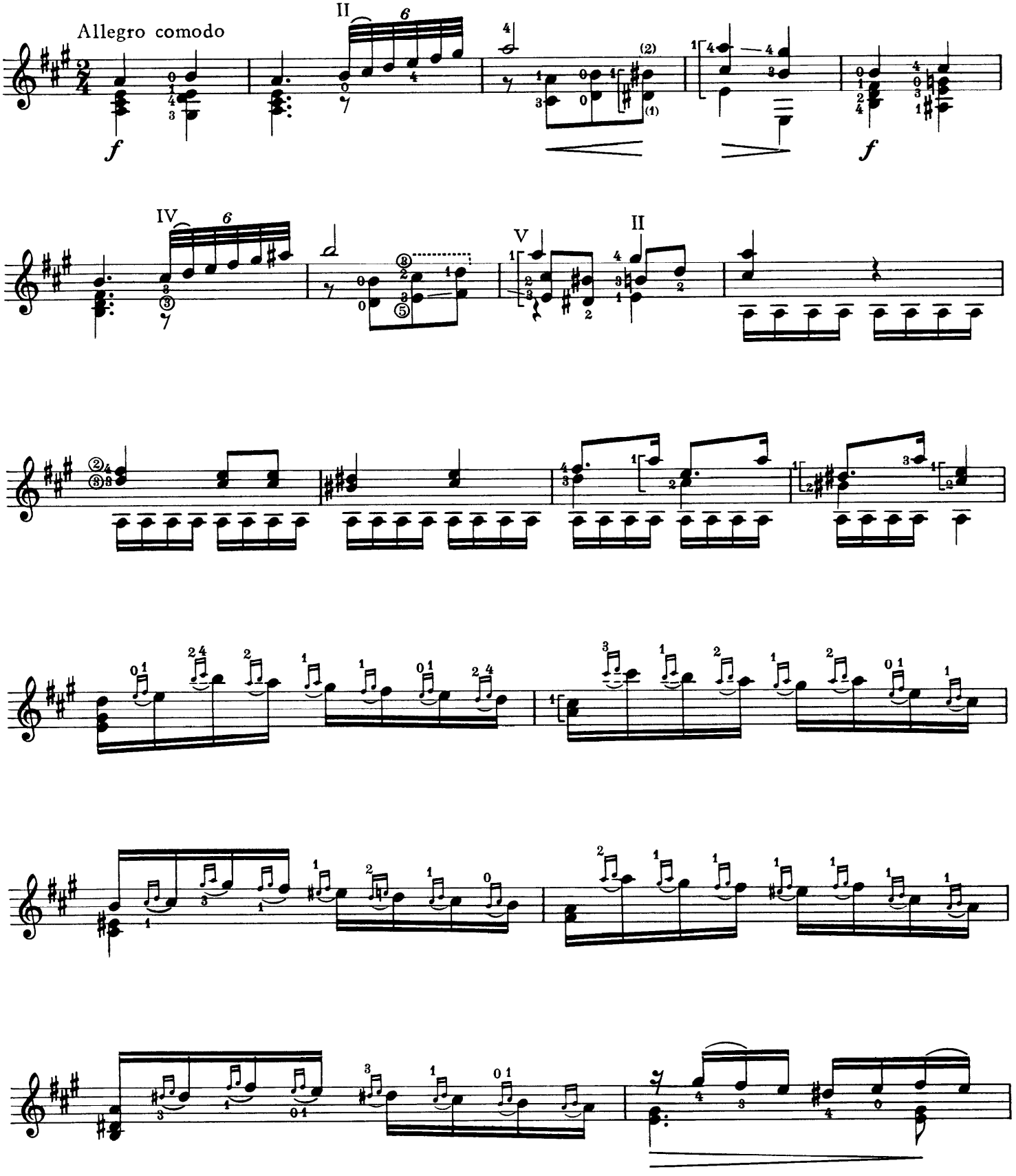
# 9

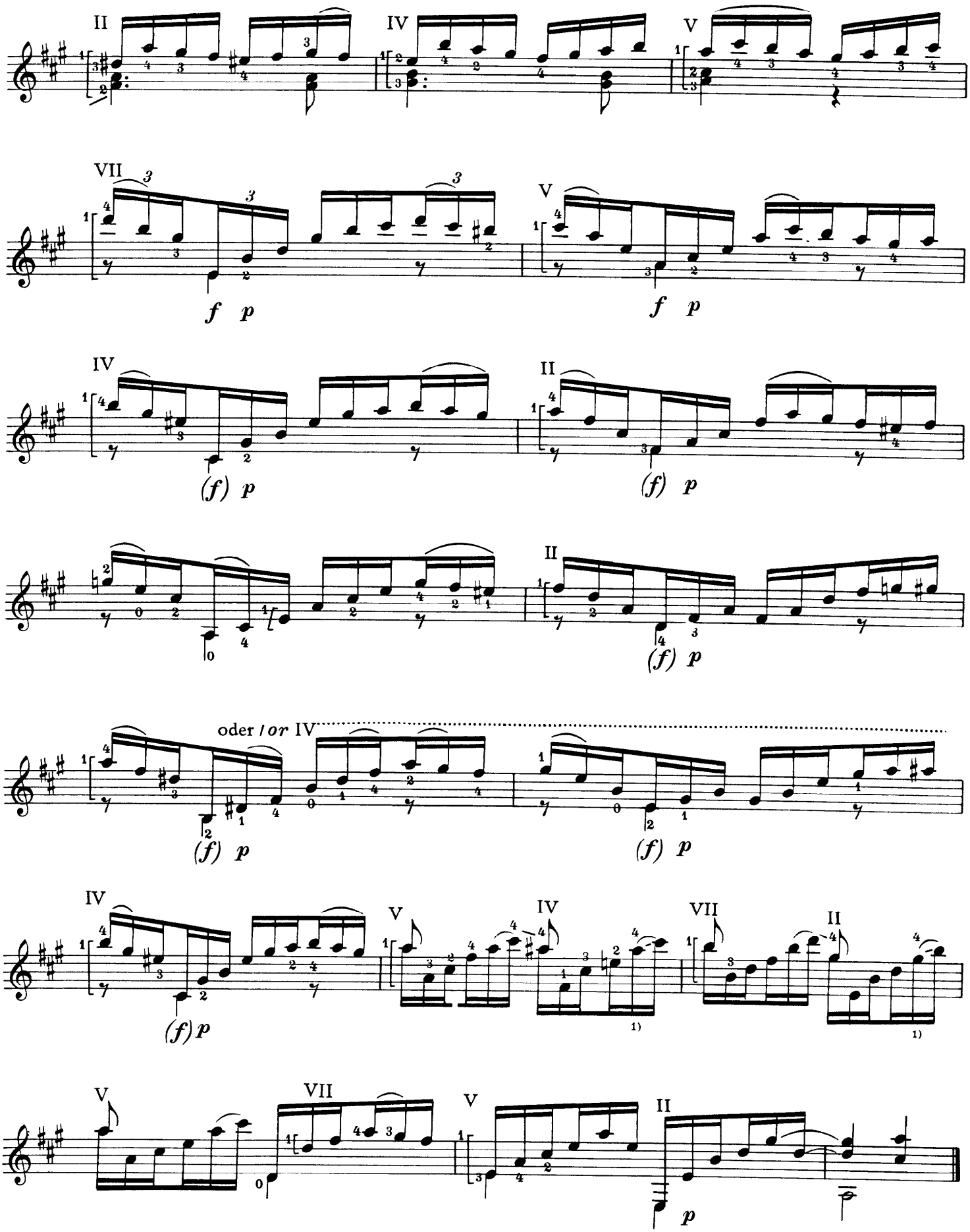





1) Bindung schleifen / *slide*

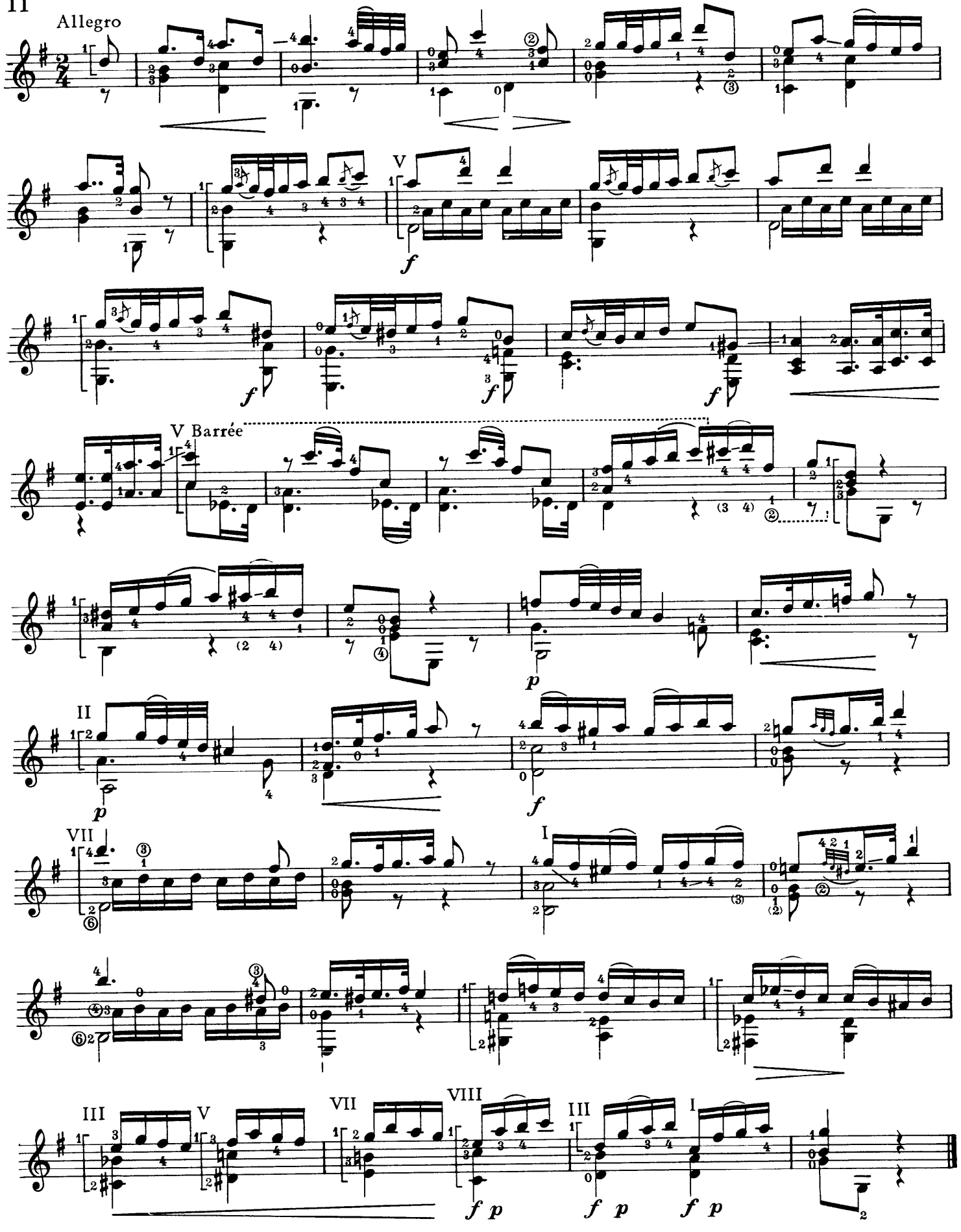
# 10





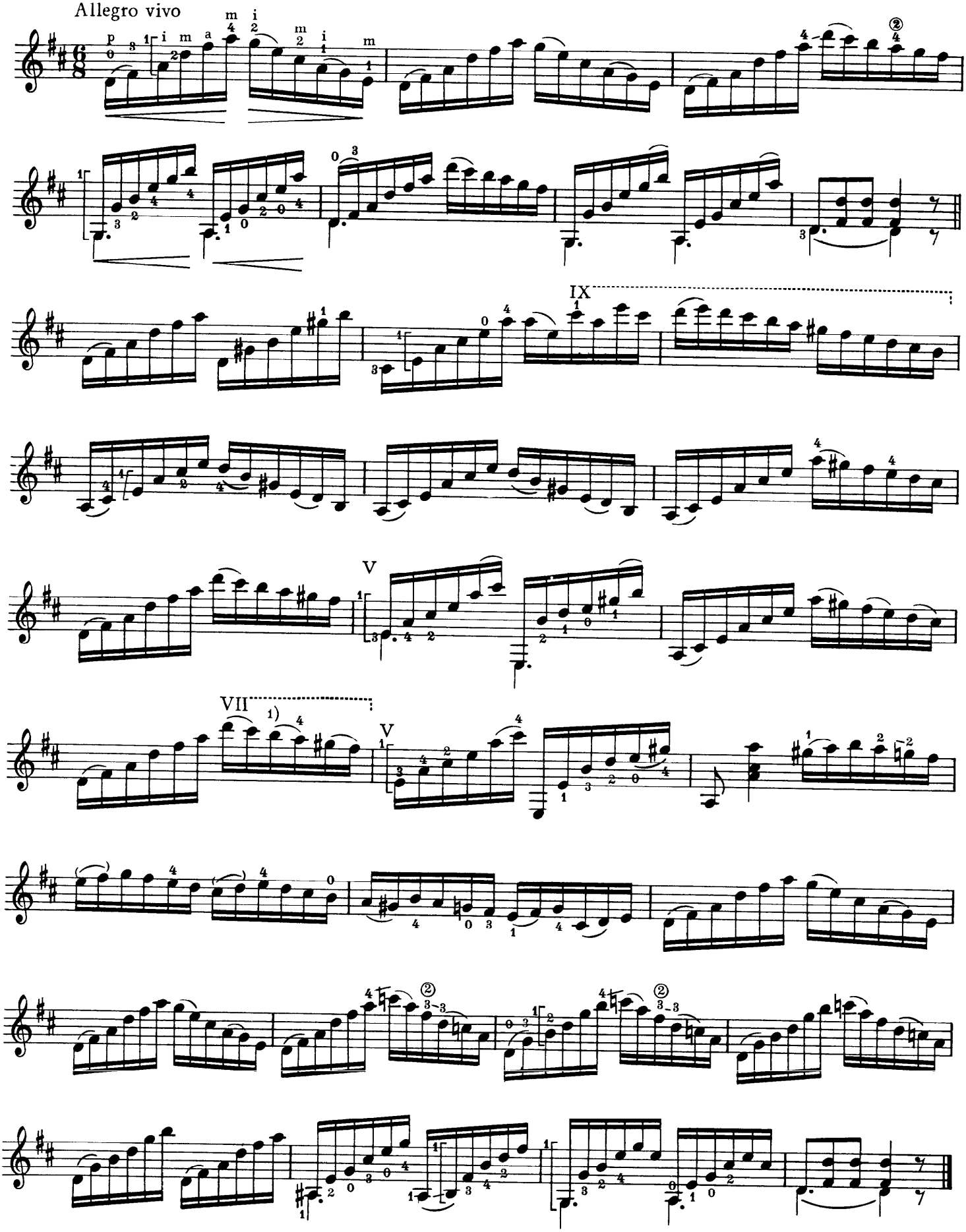

1) Bindung schleifen / *slide*

11



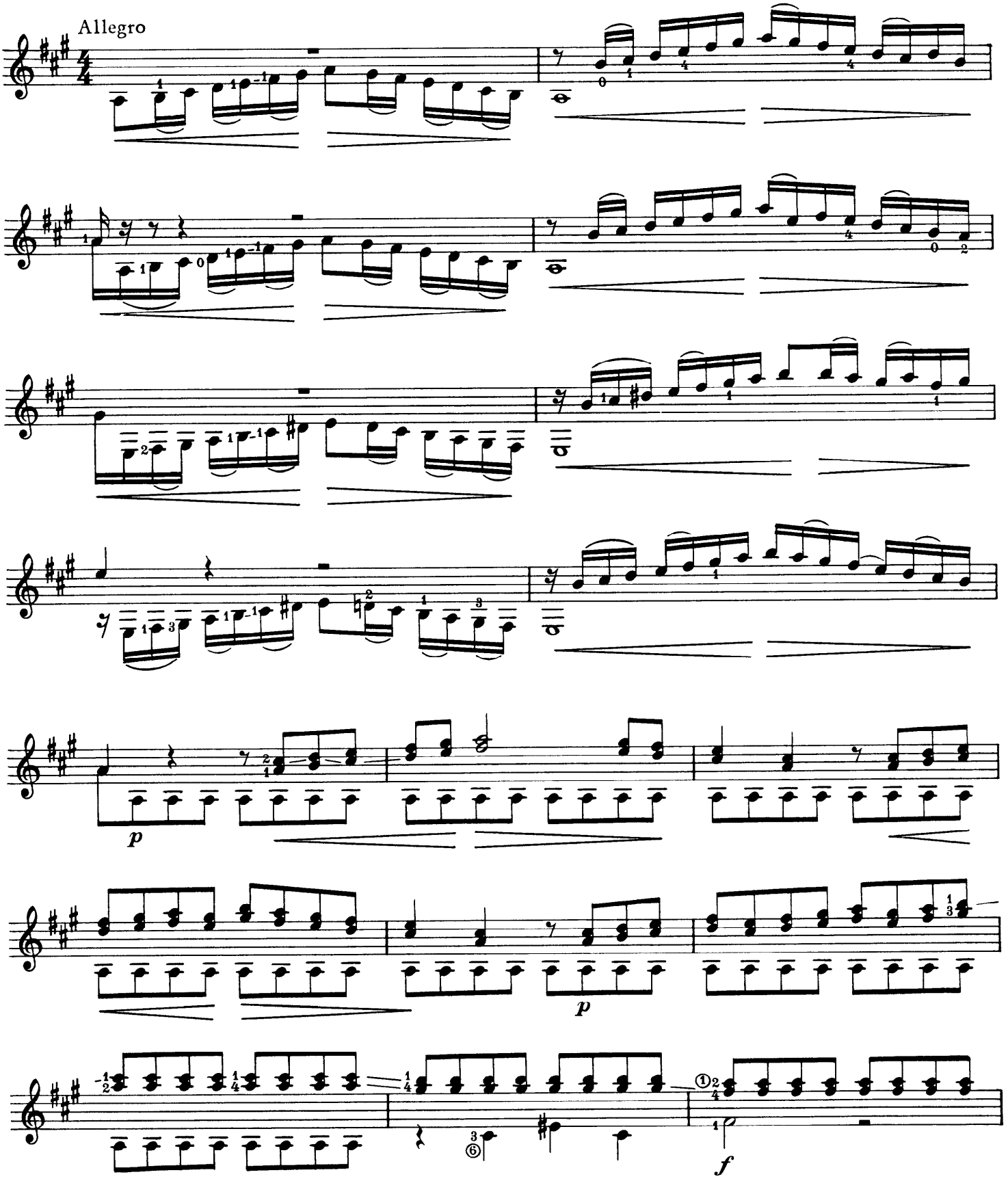
# 12

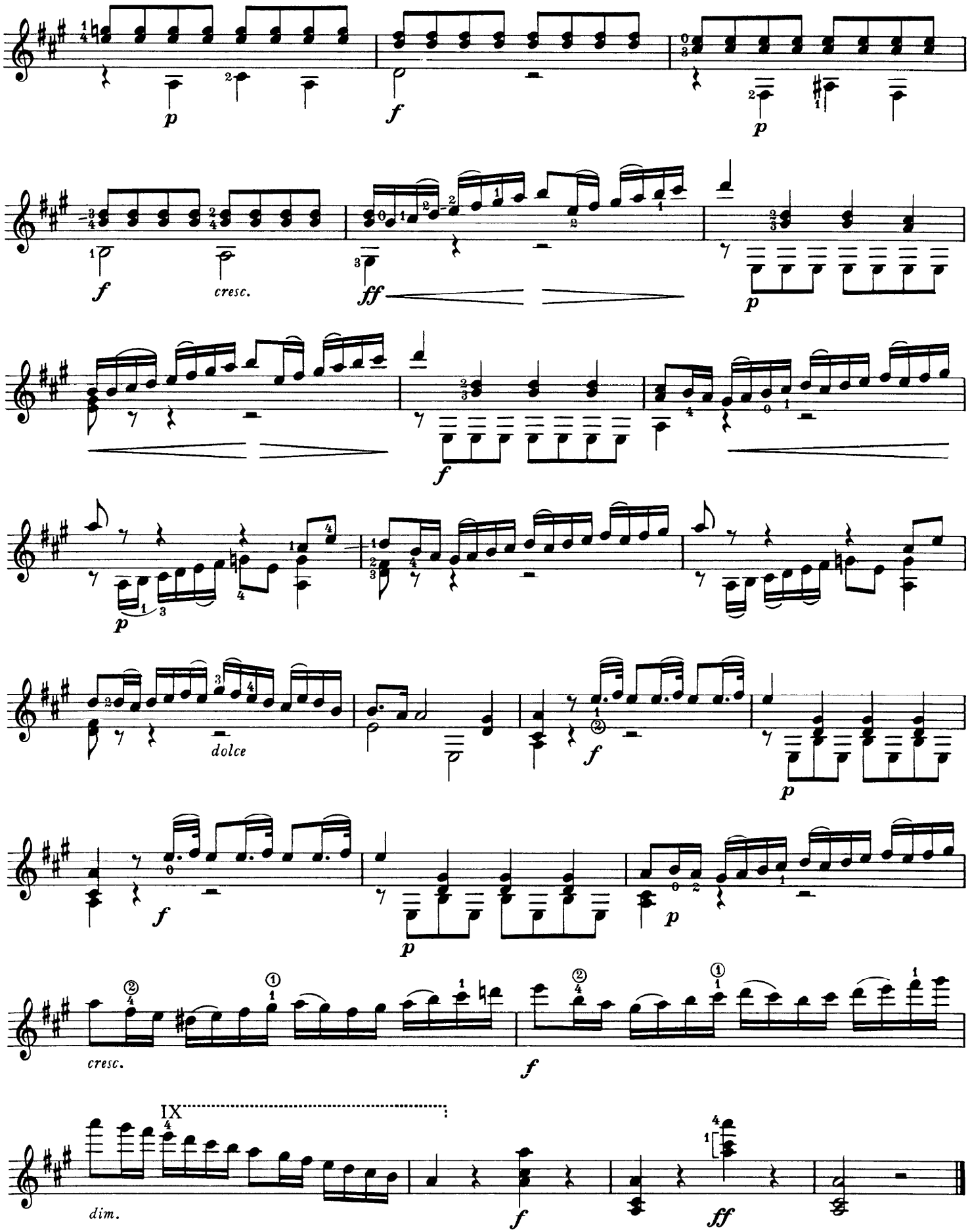
Allegro vivo




1) Schwingungsbindung *g "vibrating slur"*

# 13




p
f
p
f
cresc.
ff
p
f
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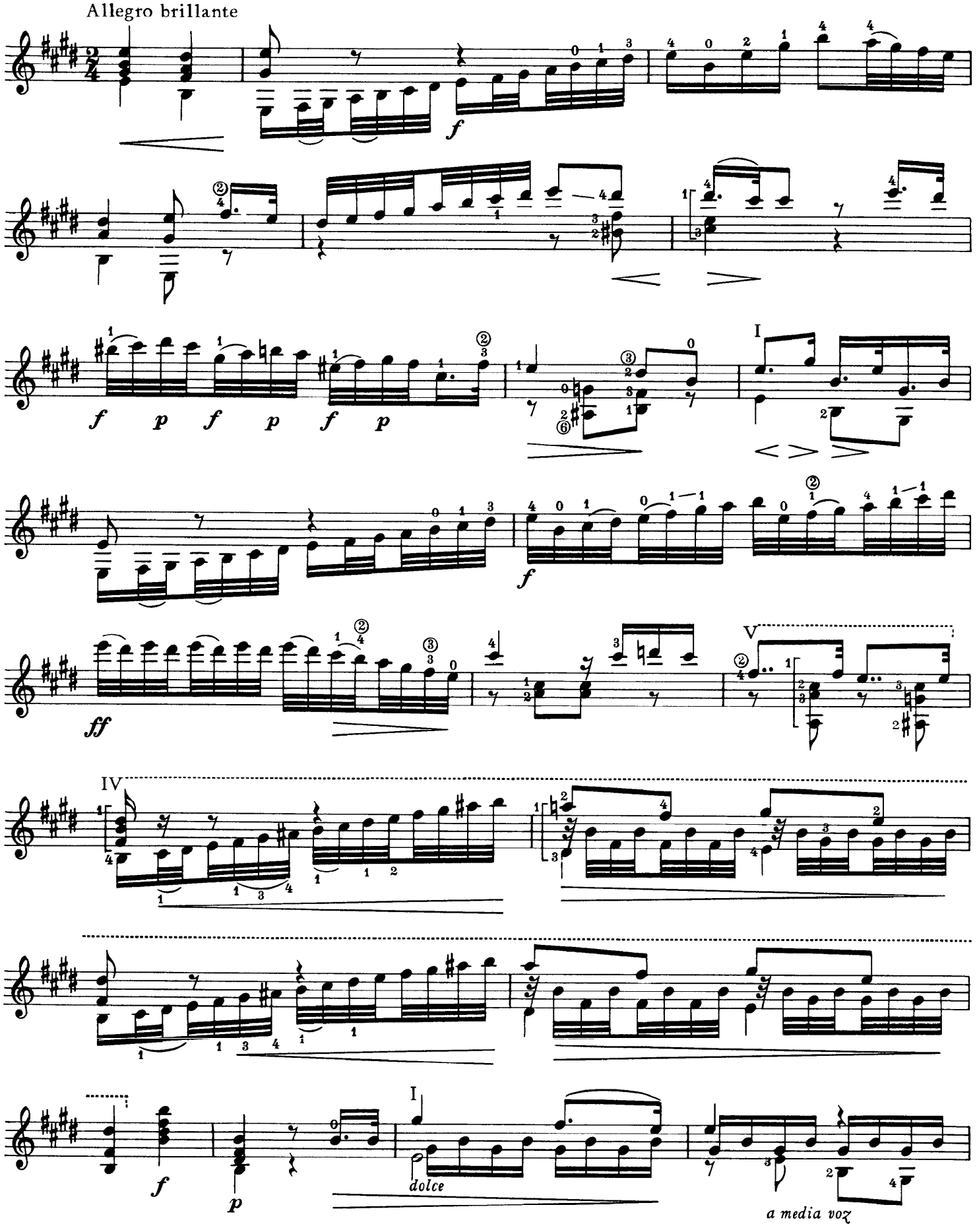
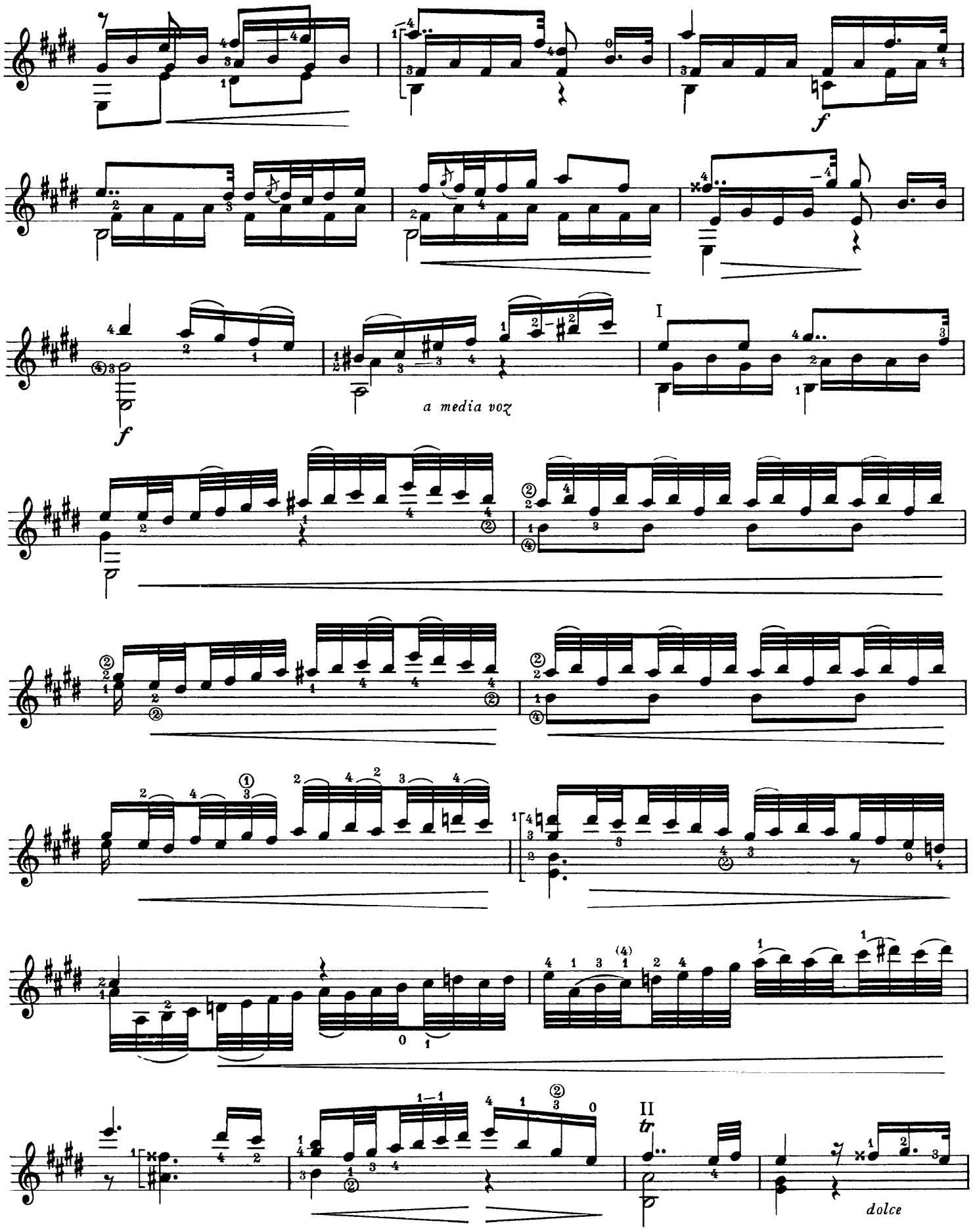
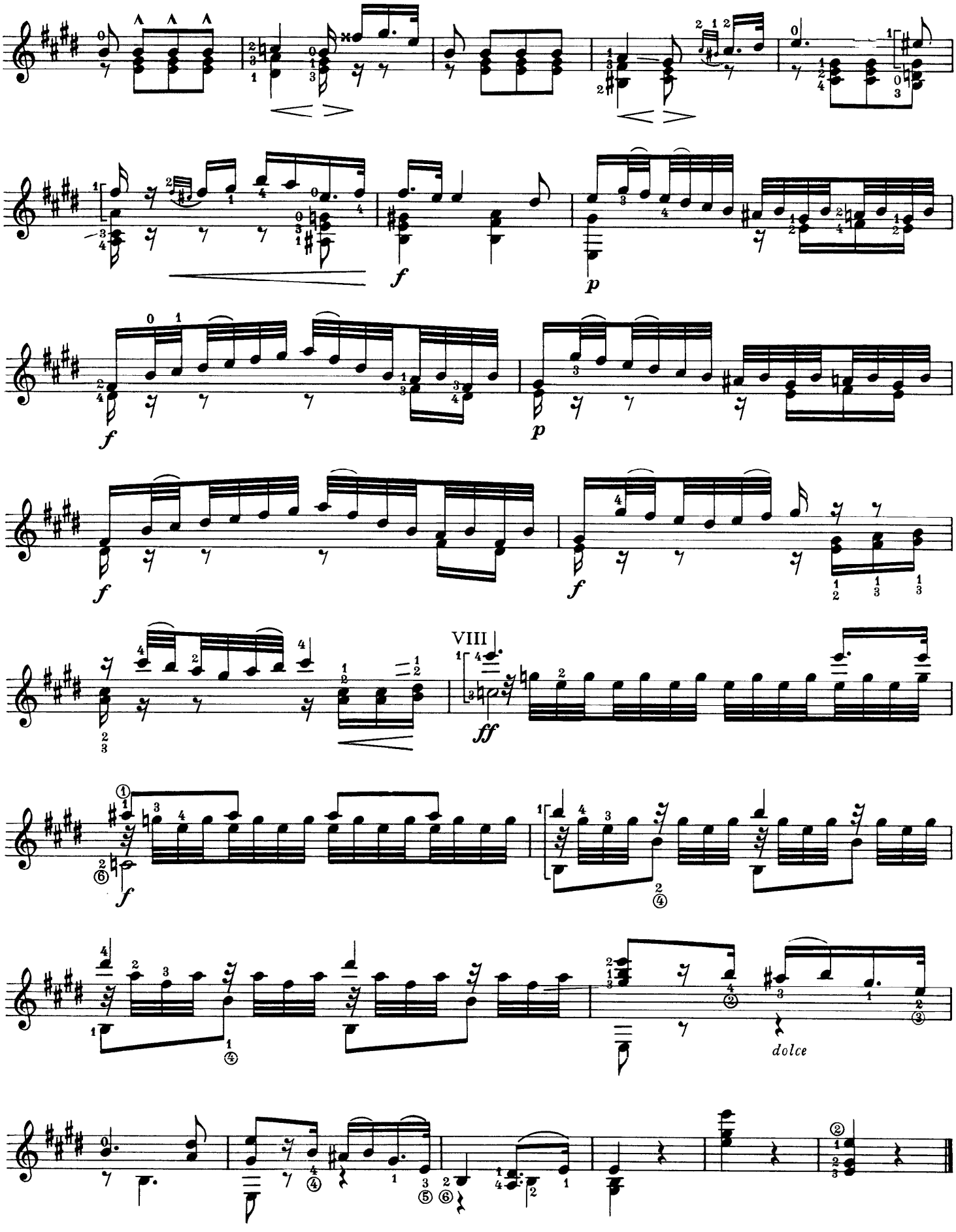
dolce
f
p
f
p
cresc.
f
IX
dim.
f
ff

# 14

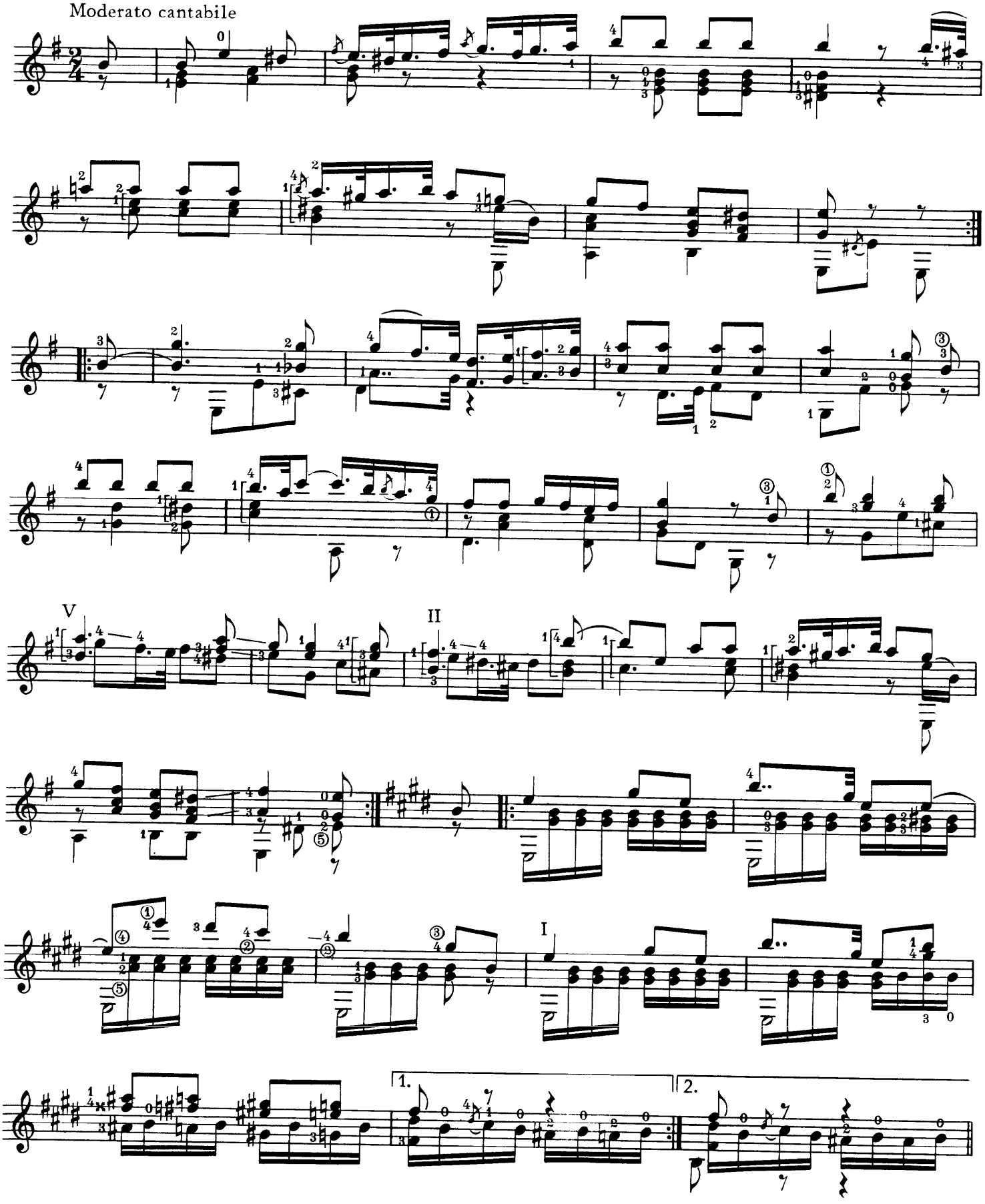


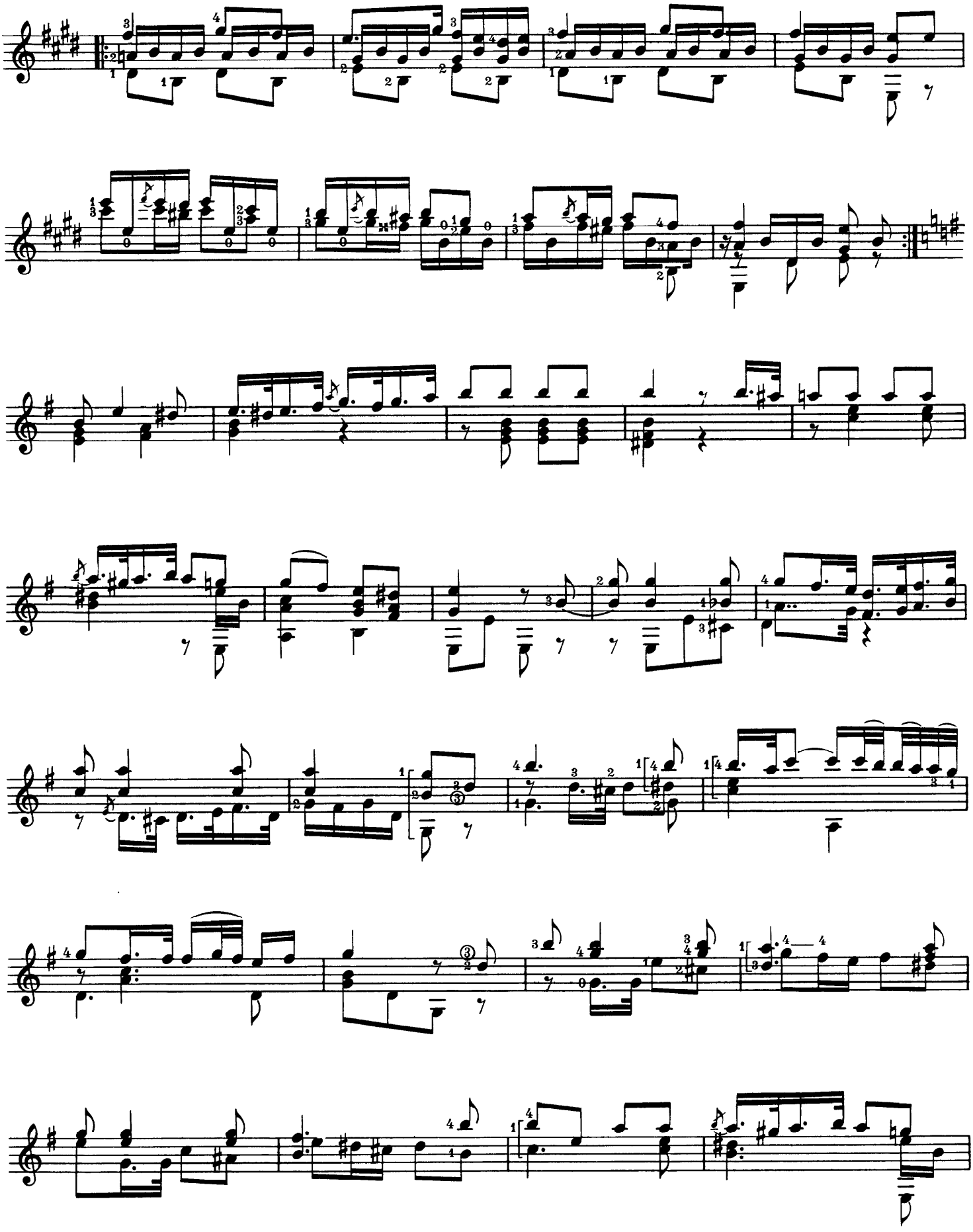

f
f
a media voz
I
II
tr
dolce

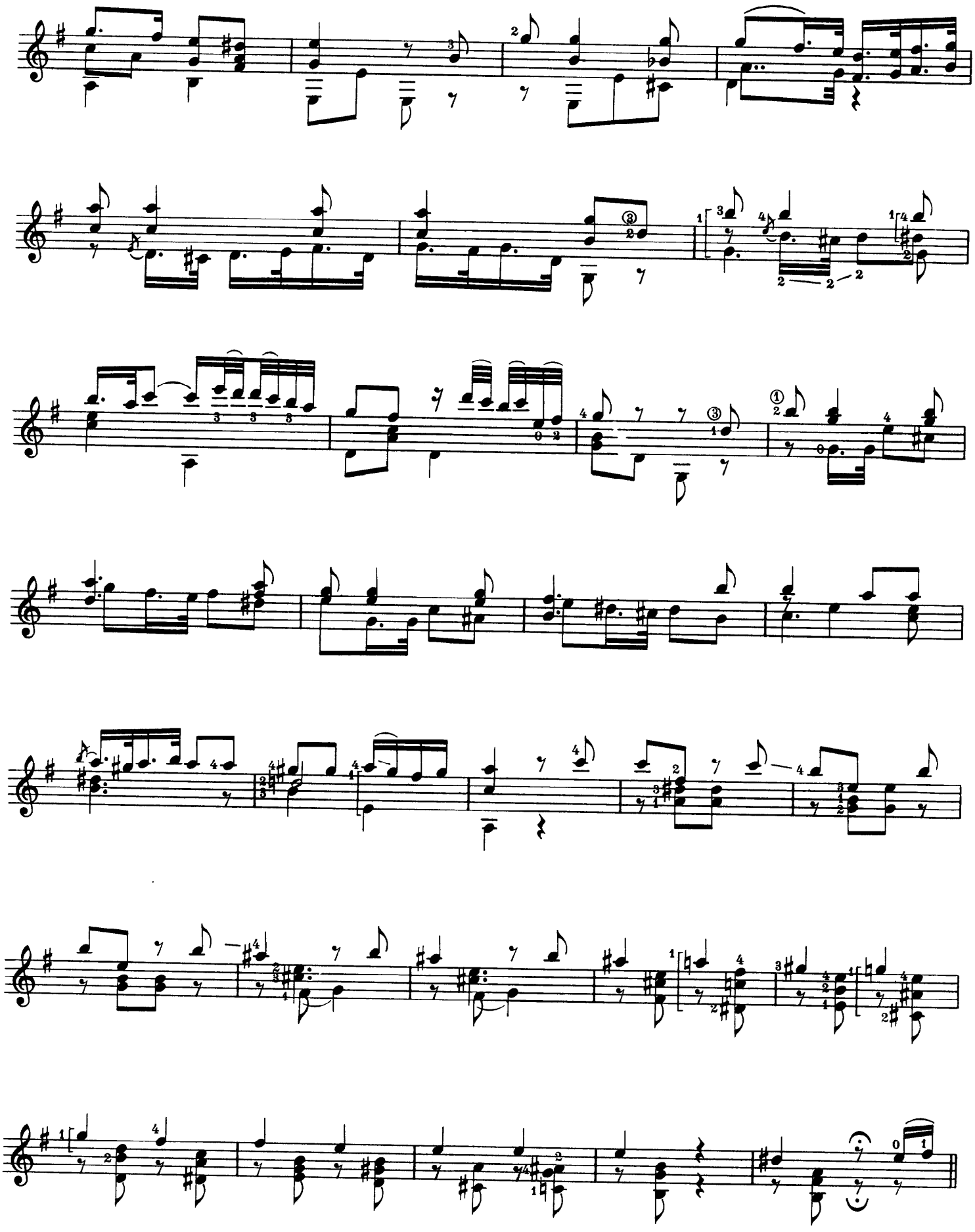

VIII
dolce

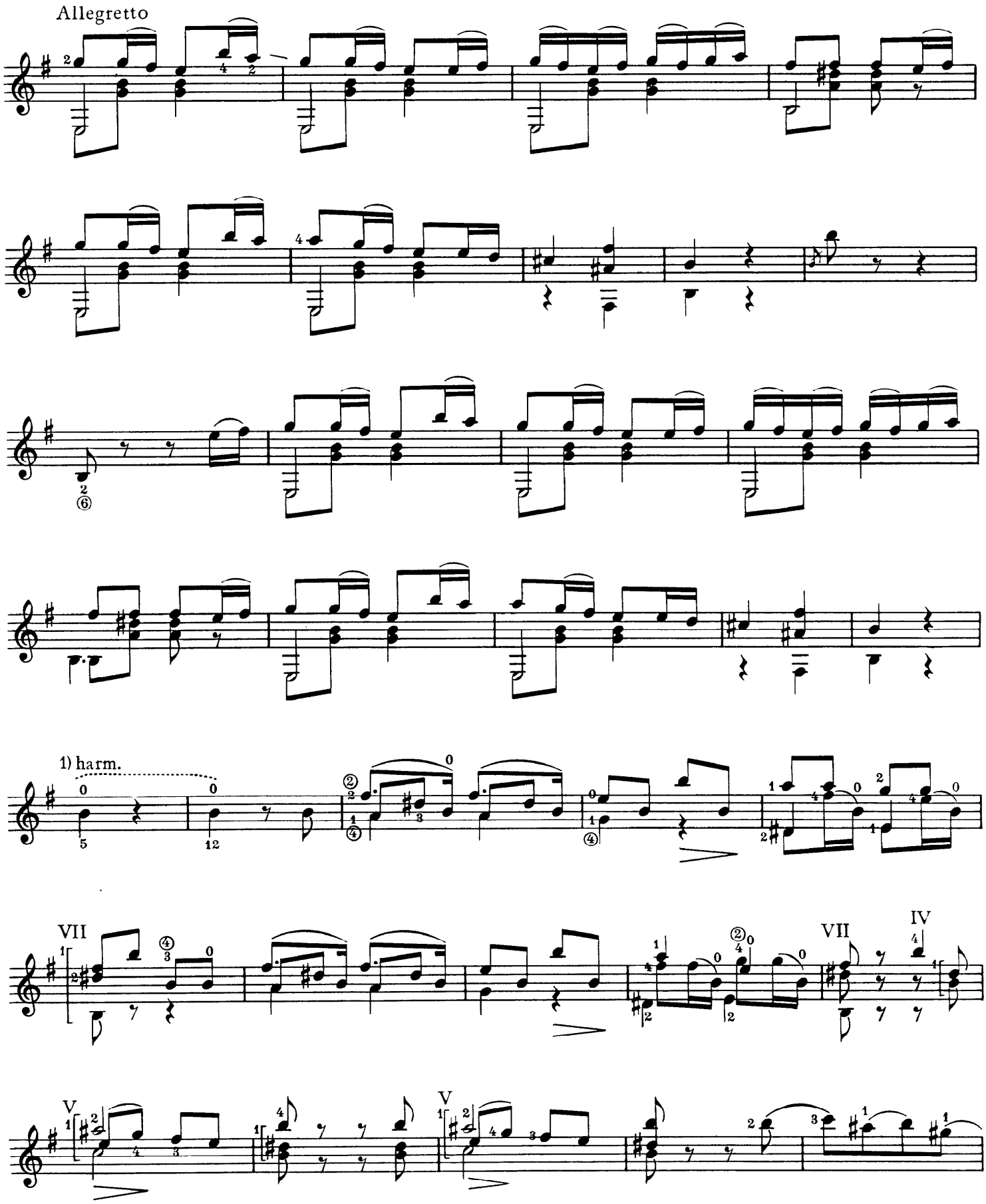
# Pièce de Société

Fernando Sor
op. 33, Nr. 1

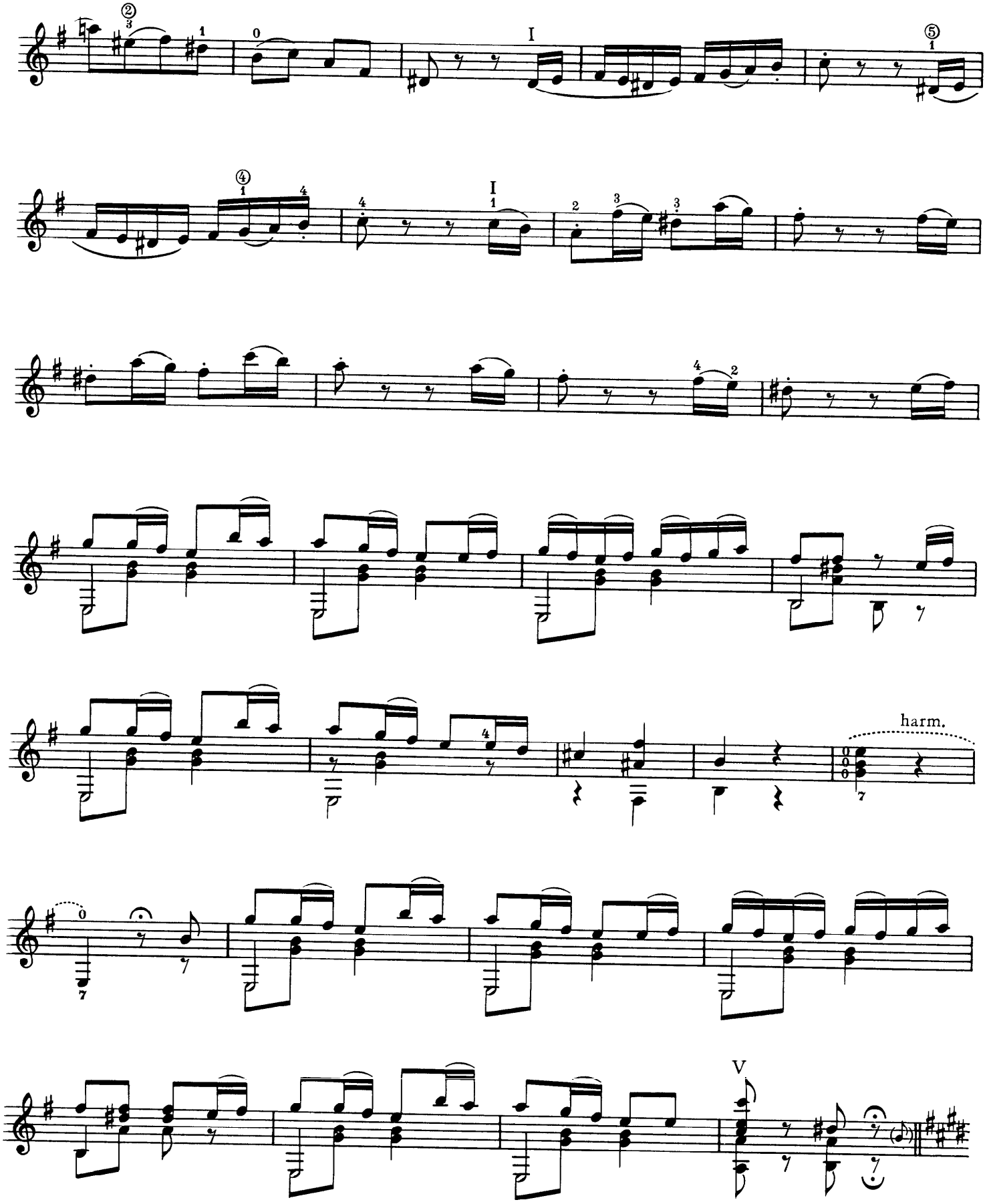


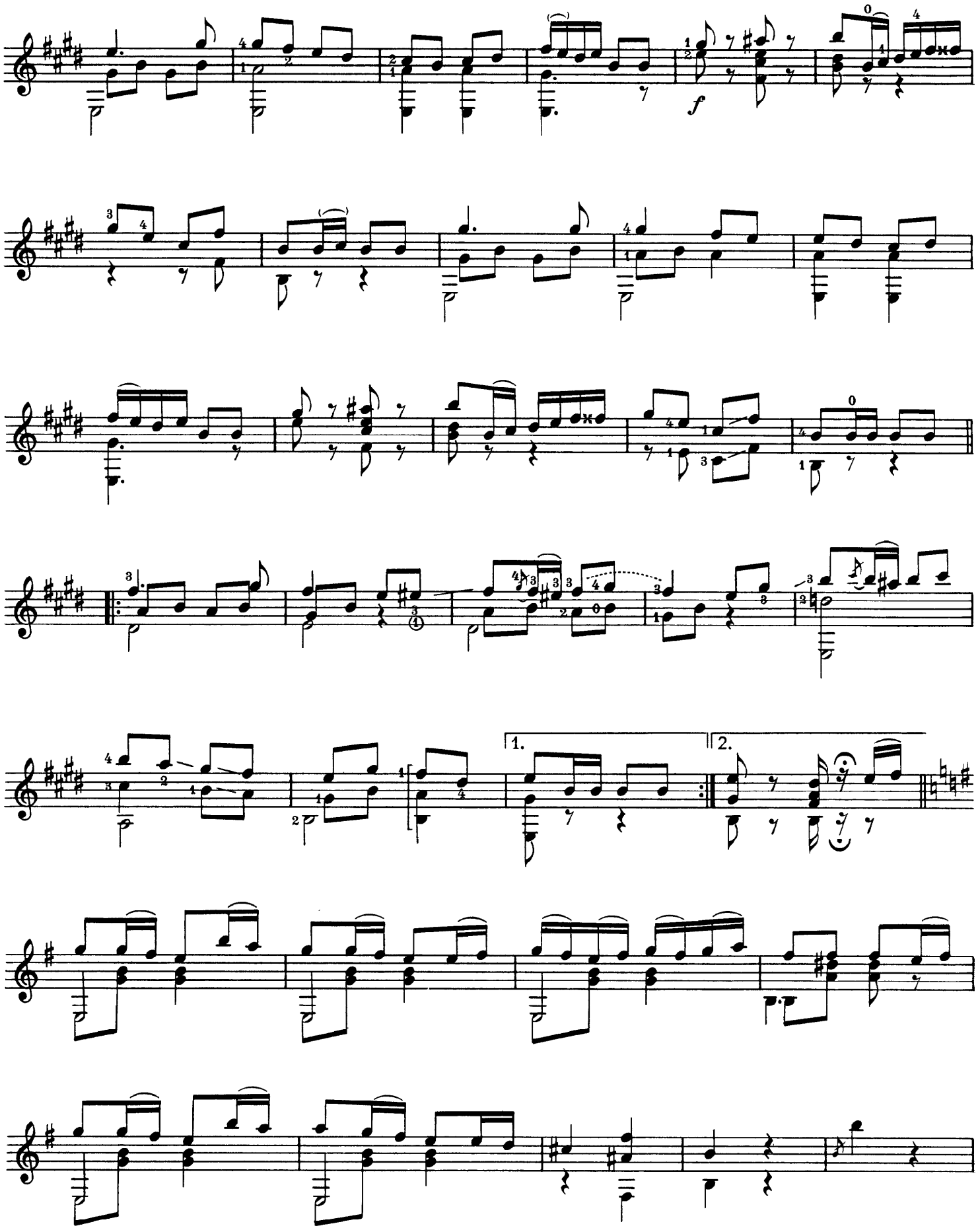


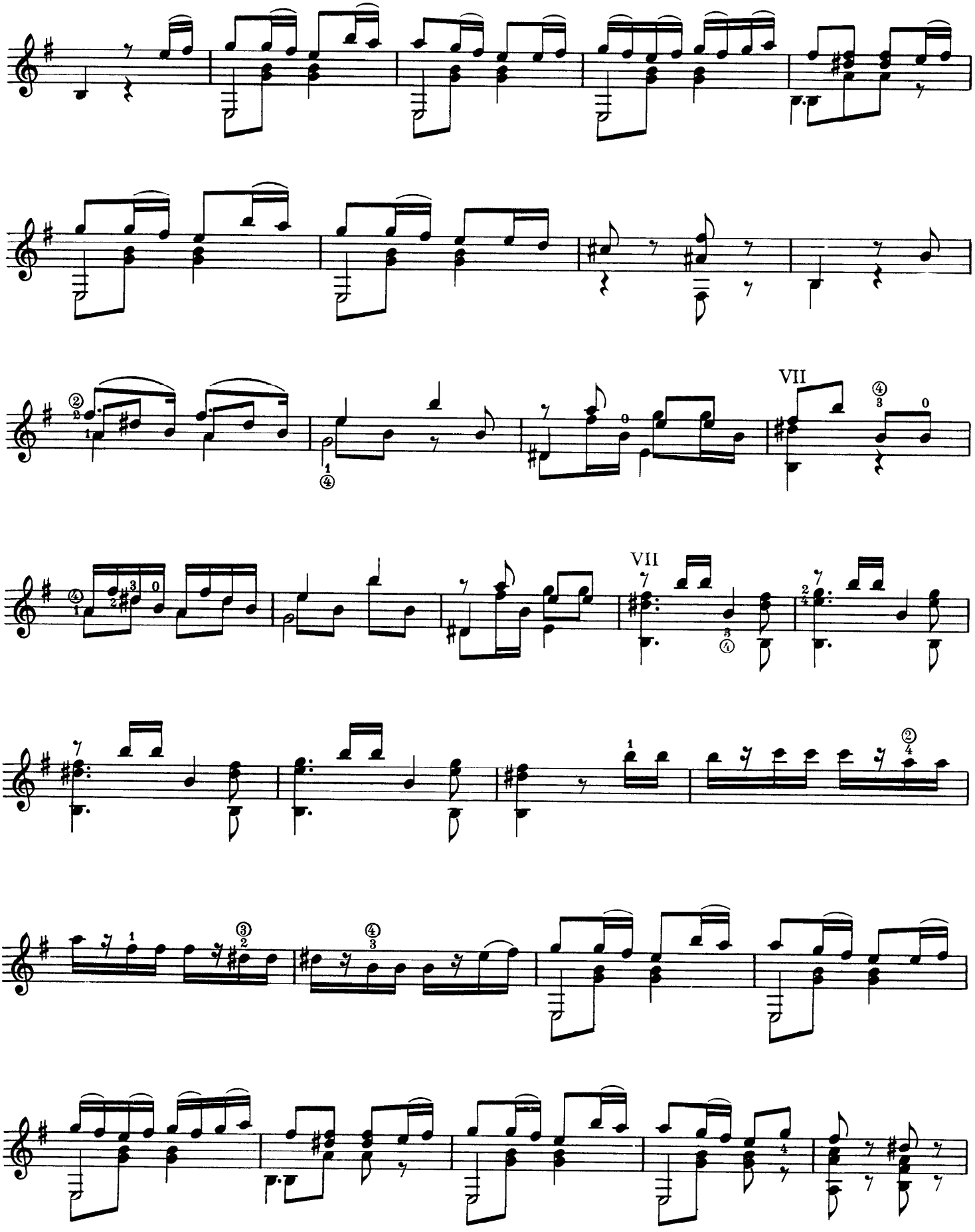


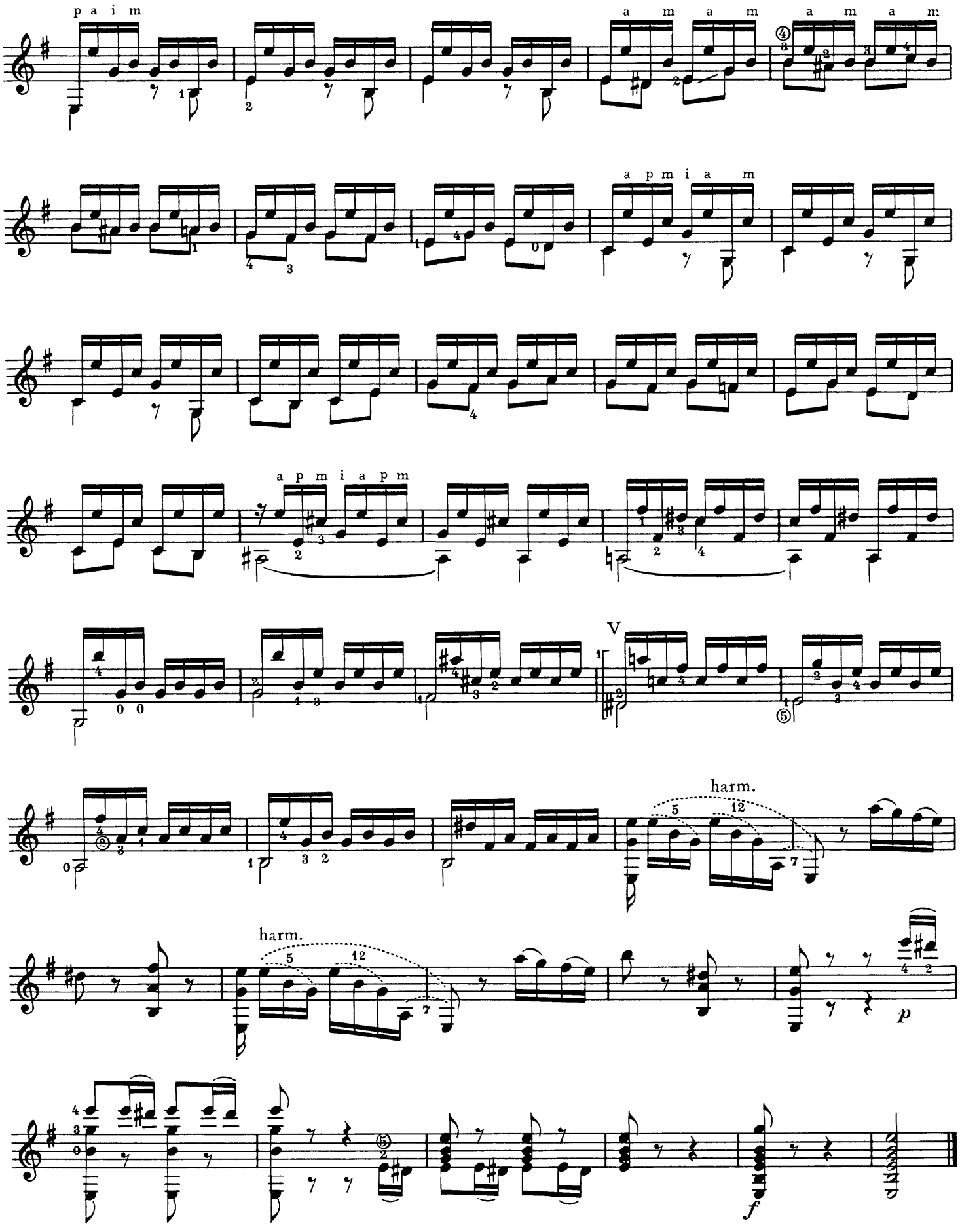



1) Flageolett: Notenkopf bezeichnet Saite, Ziffer den Bund / *harmonics: head signifies the string, numeral signifies the fret*


harm.


f
1.
2.


VII
VII

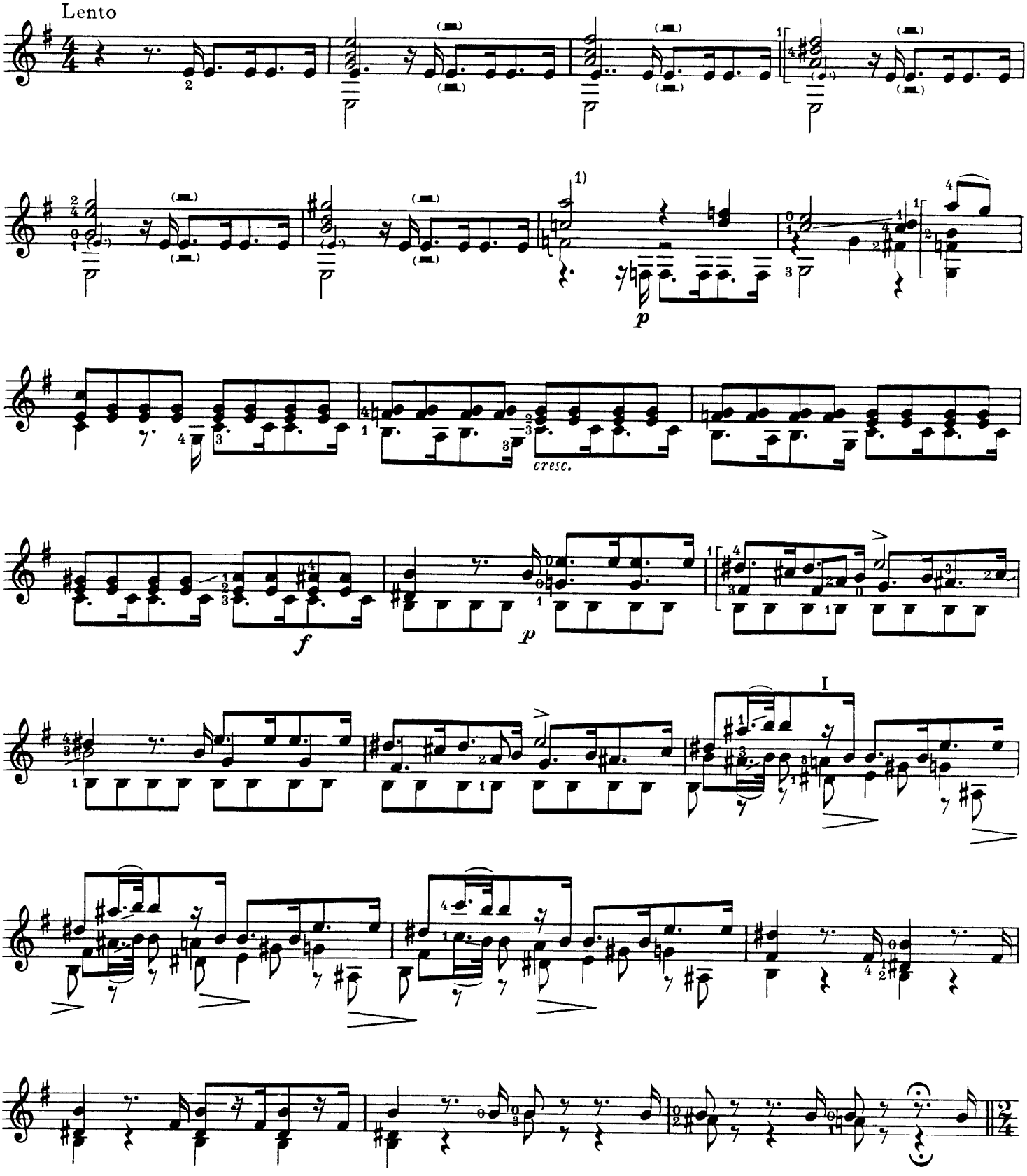

p a i m
a m a m
a m a m
a p m i a m
a p m i a p m
V
harm.
harm.
p
f

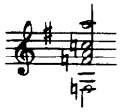
# Introduction et Variations

Fernando Sor
op. 30

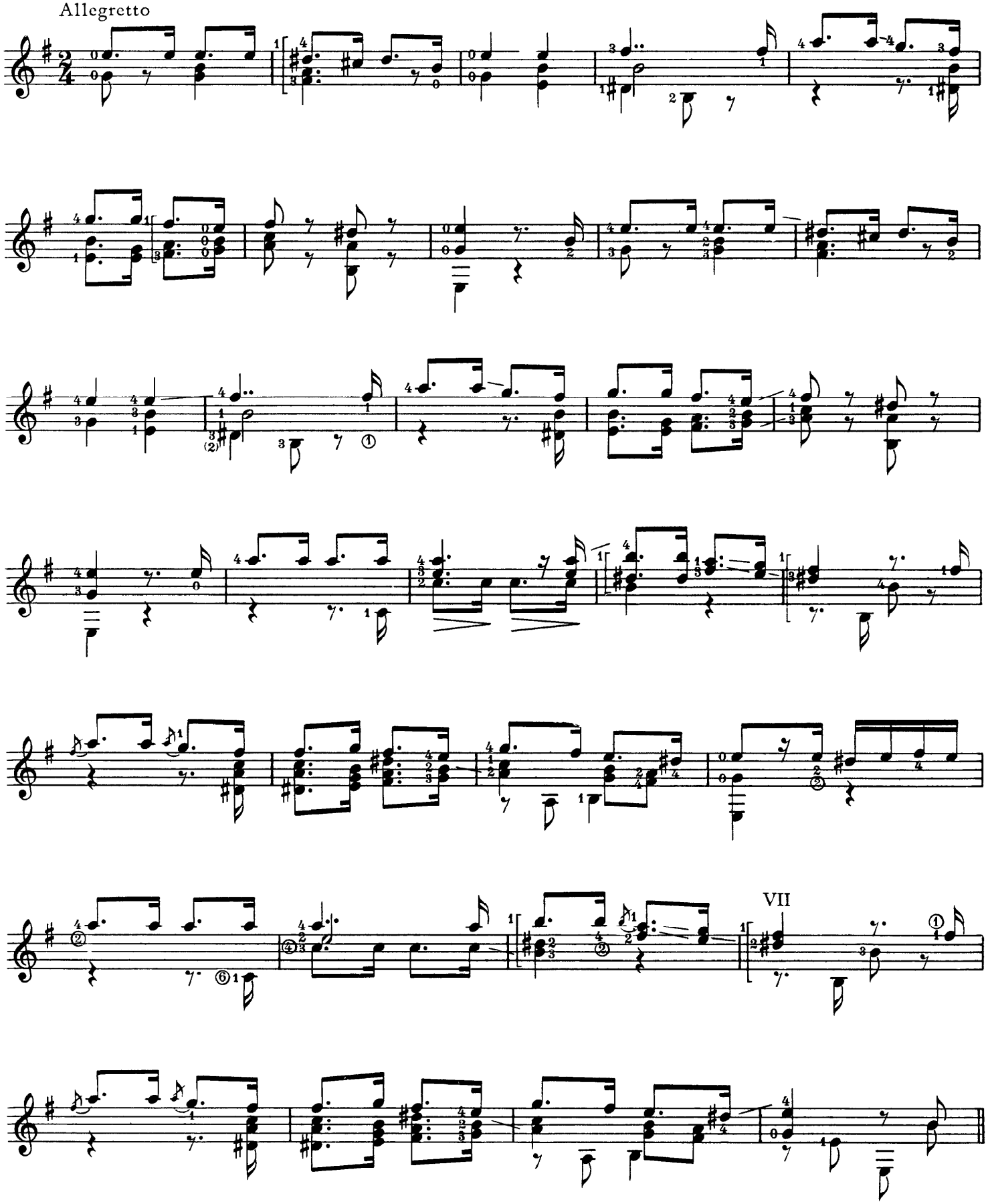
## Introduction

Lento

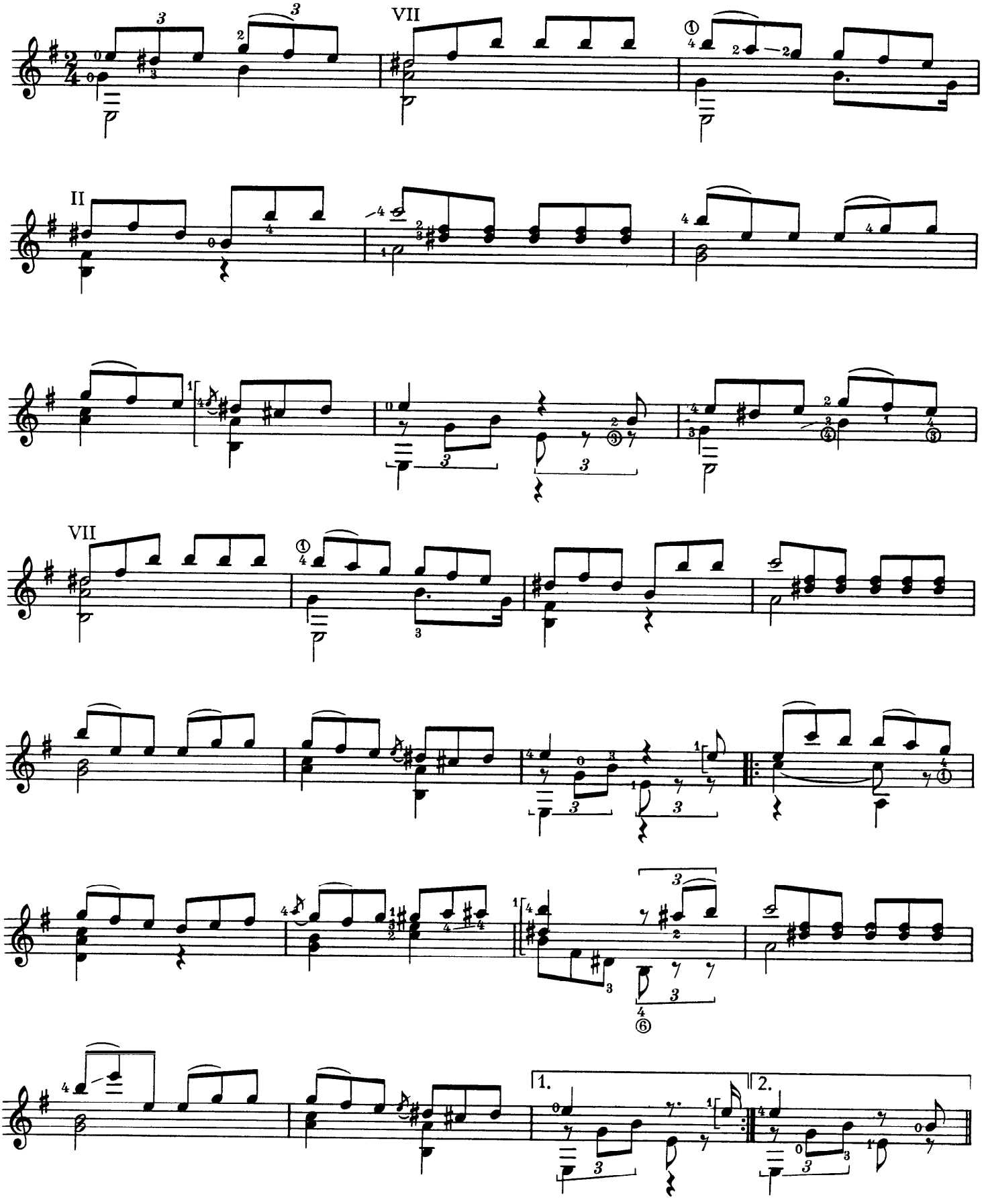



1) original 

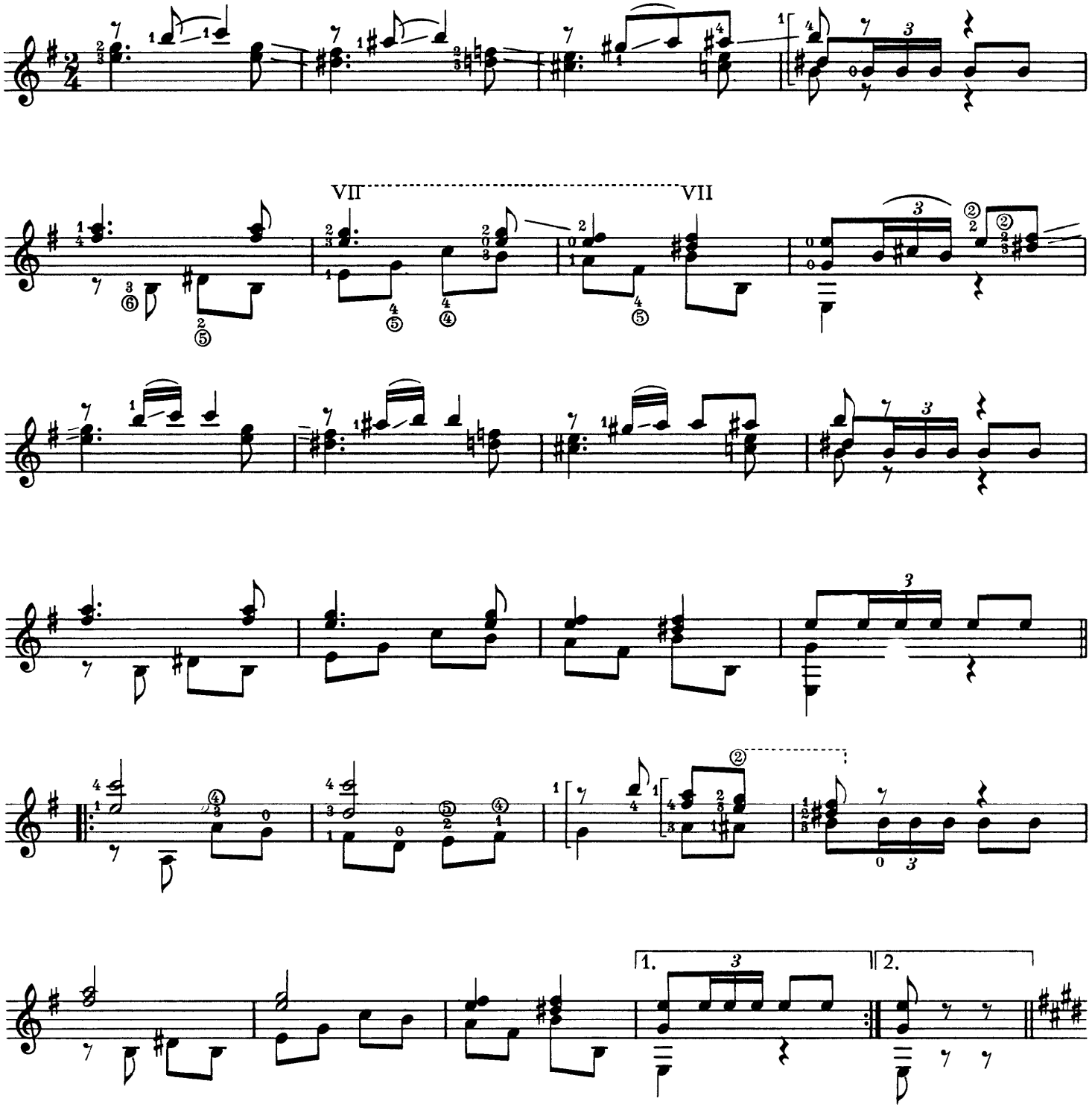
# Thème



# Var. I

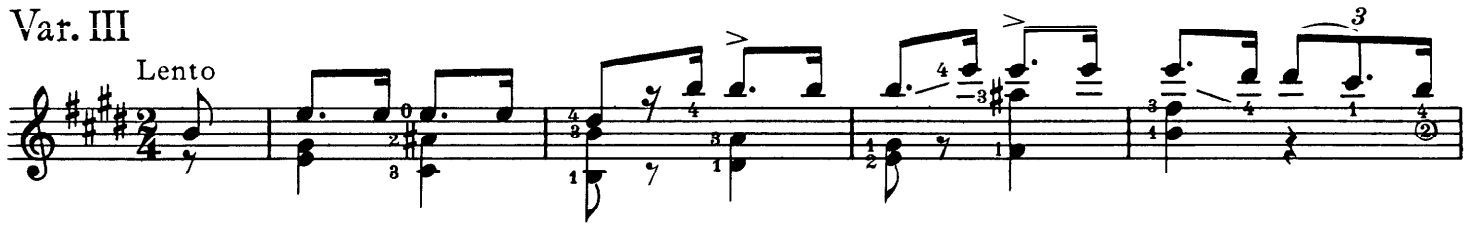


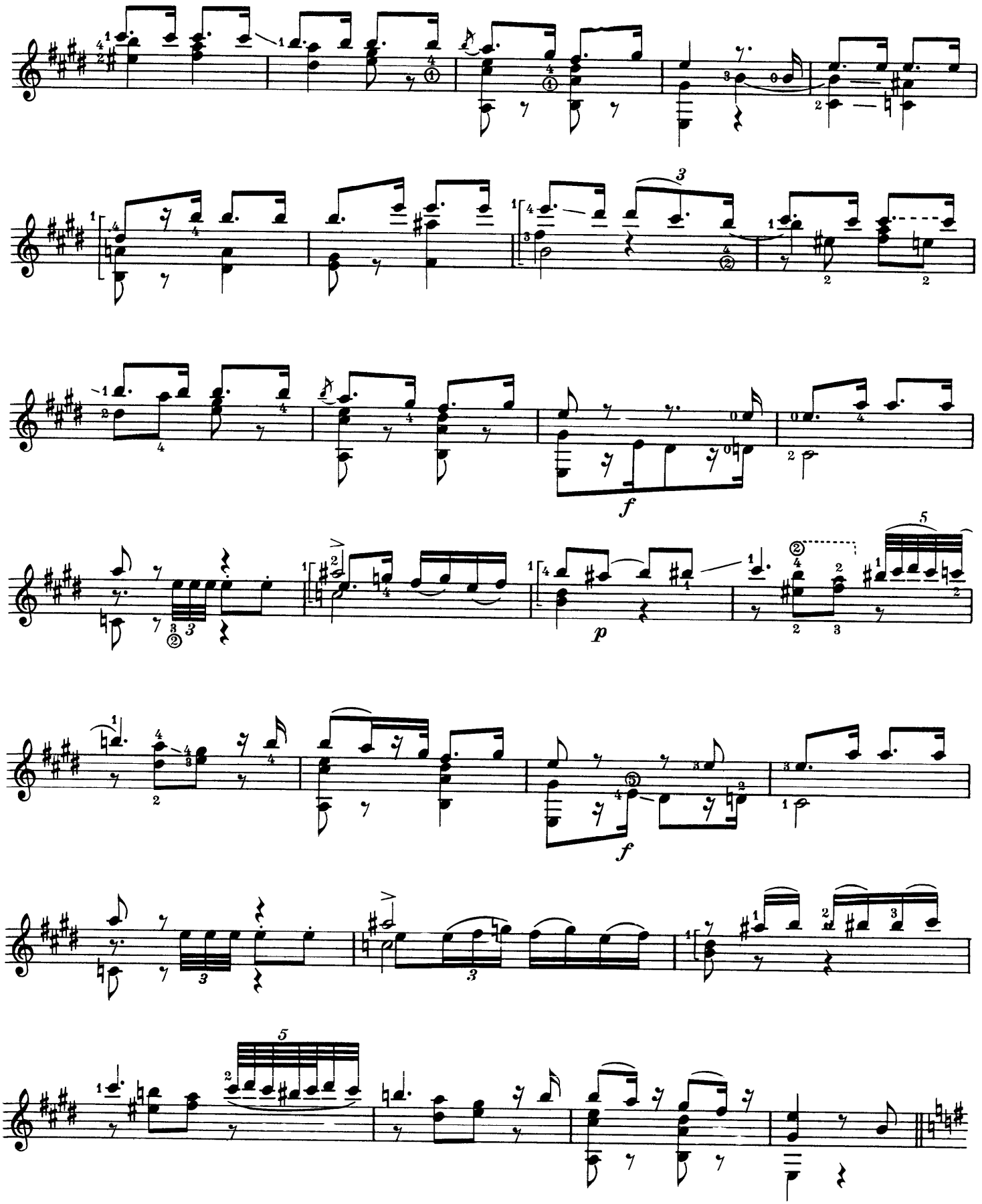
## Var. II



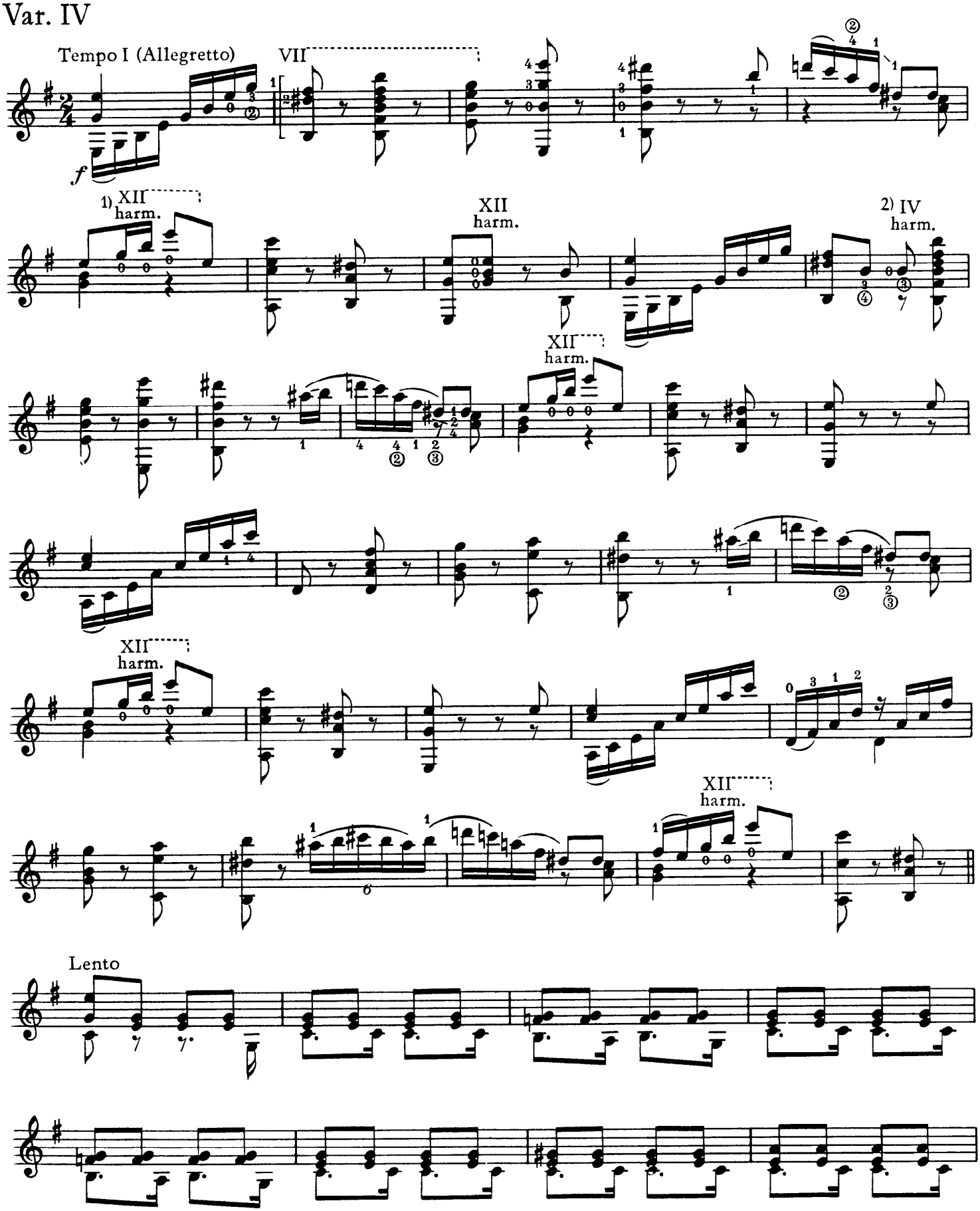

## Var. III

Lento

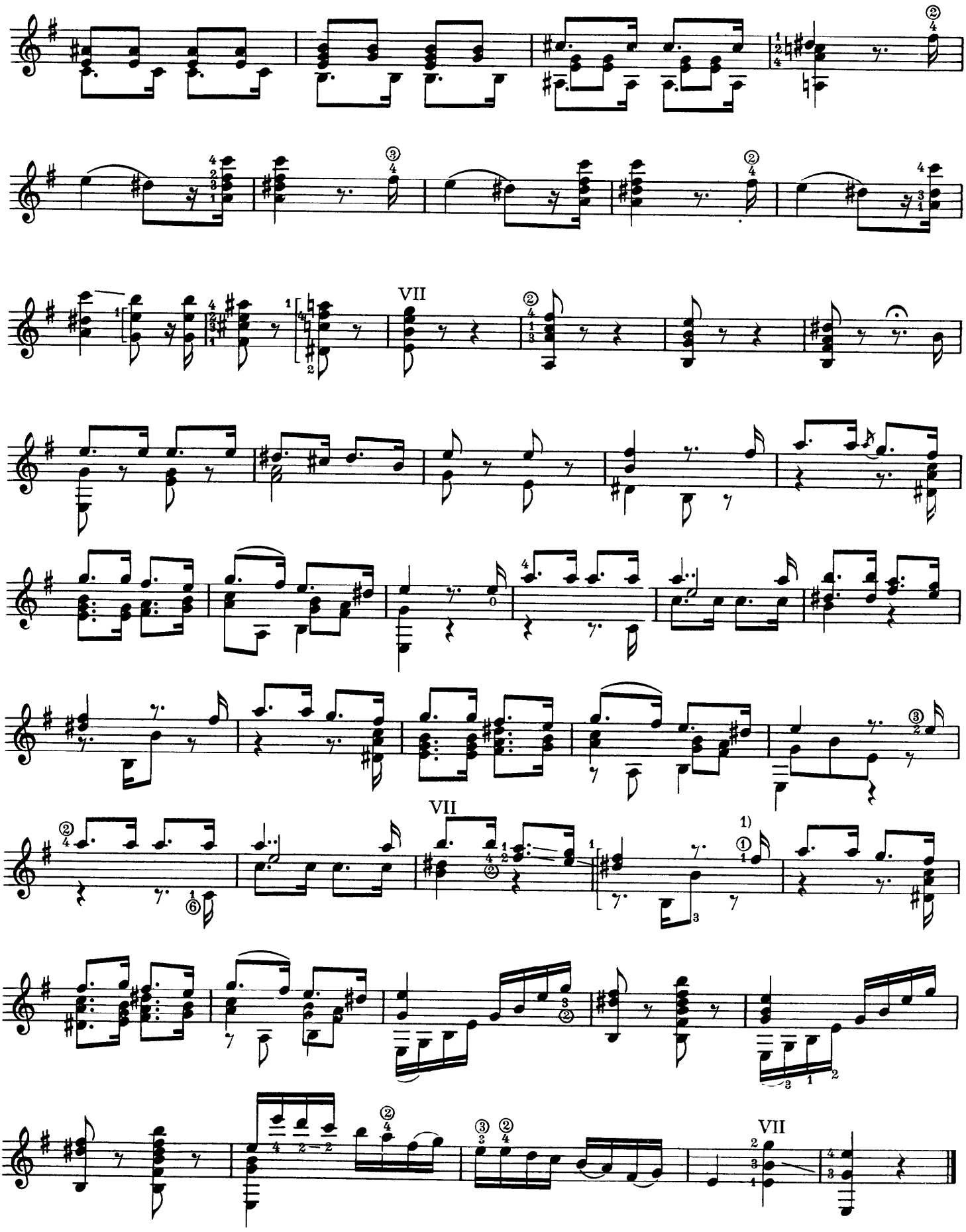



f
p
f

# Var. IV




1) Flageolett auf dem 12. Bund / *harmonics on the 12th fret*
2) Flageolett auf 4. Bund der Saite ③ / *harmonics on the 4th fret of string* ③

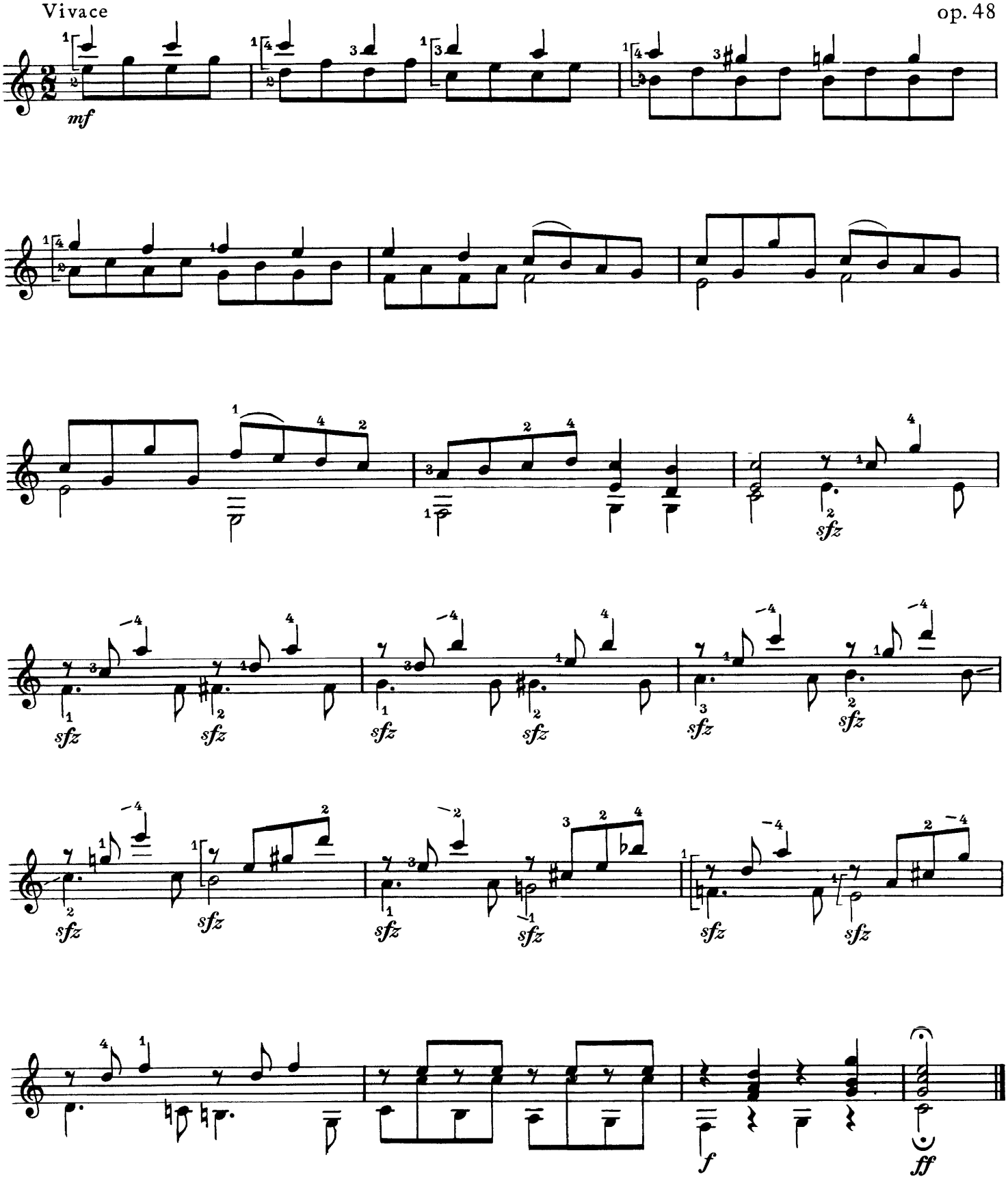



1) Von hier ab vom Herausgeber ergänzt (im Original schließt sich ein in seiner Bedeutung nicht sehr ergiebiges Allegro an) / *from here completed by the editor (in the original a not so important allegro is written down here)*

# 24 Etudes pour la Guitare

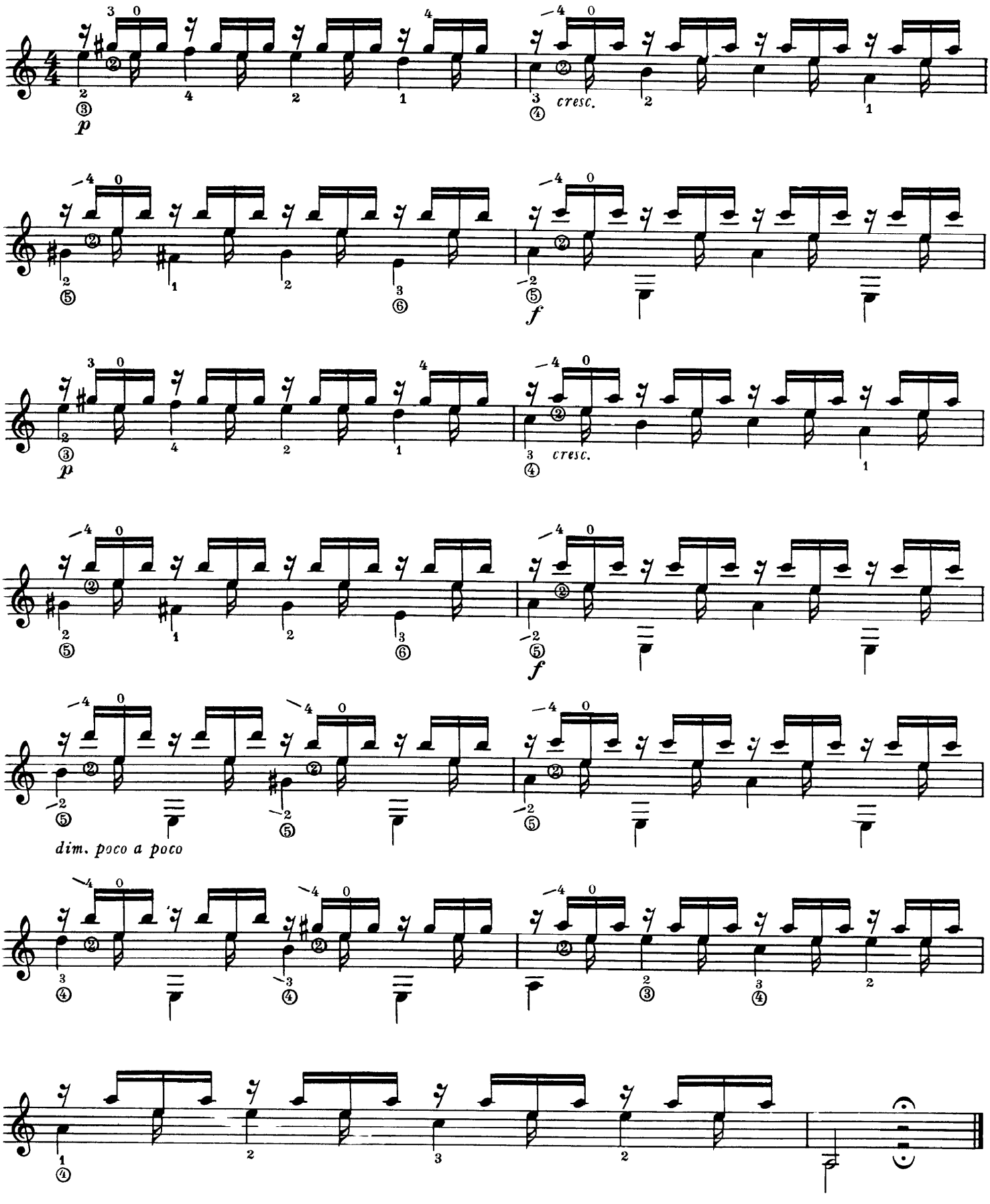
## 1

Mauro Giuliani
op. 48



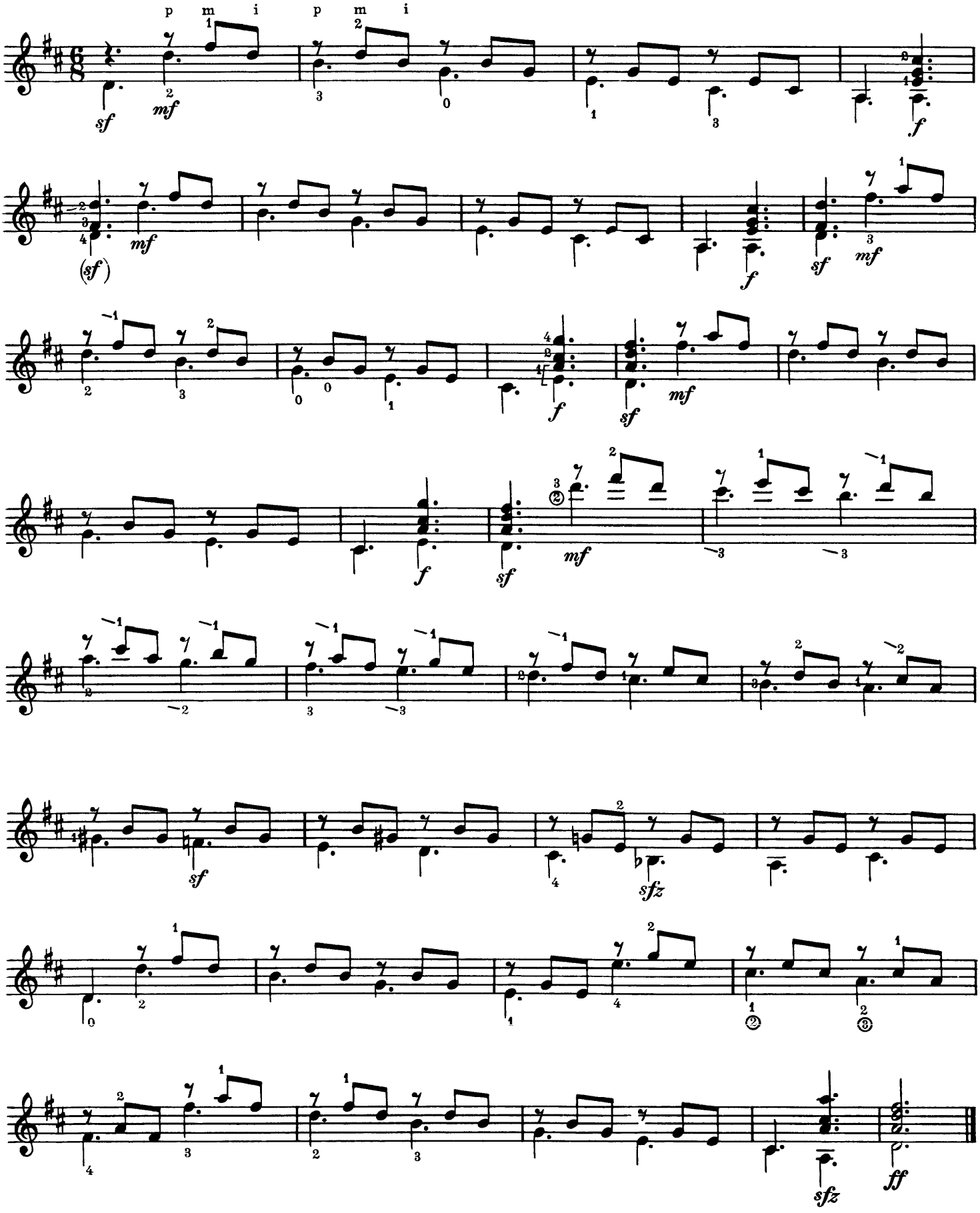
# 2

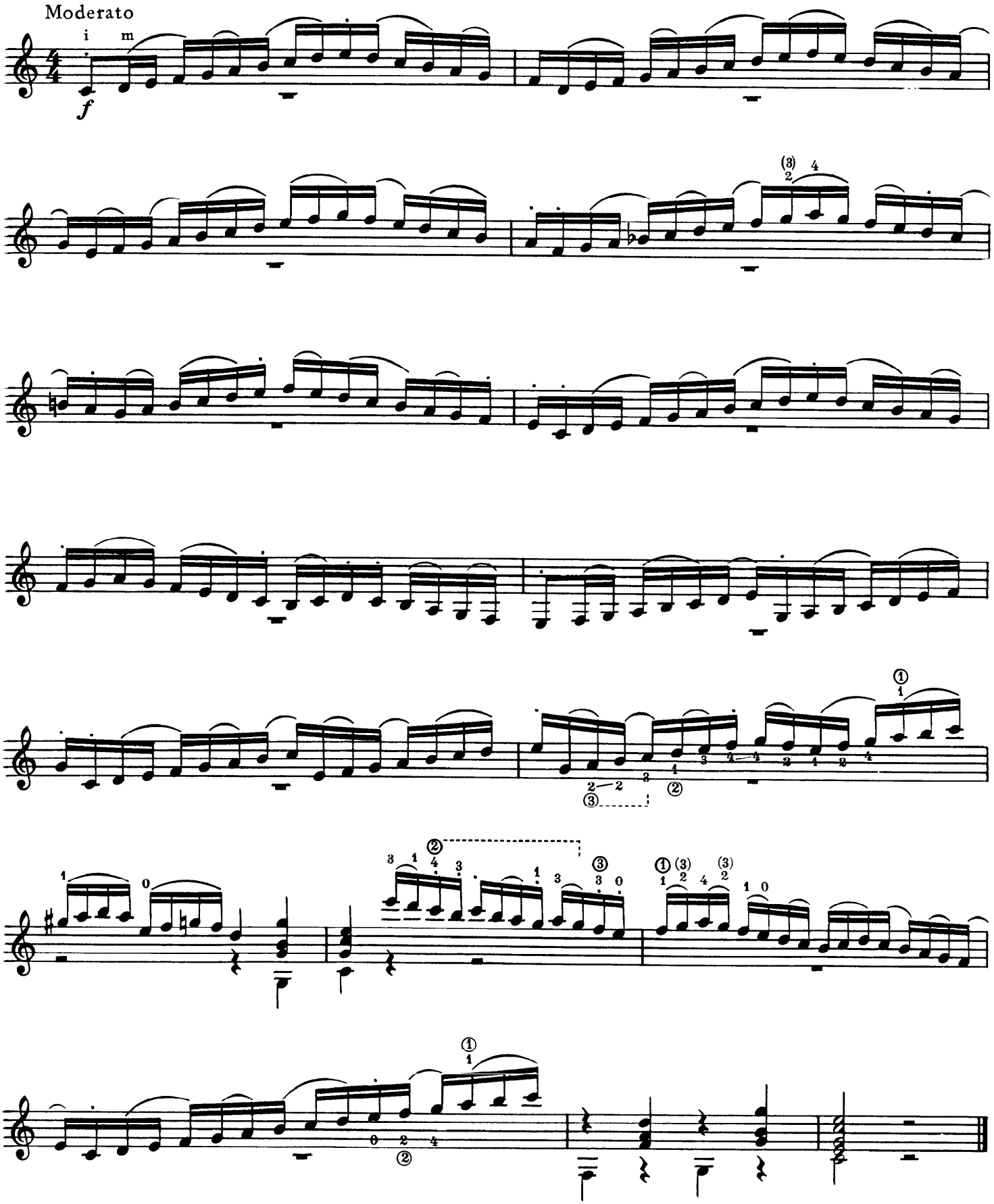
Moderato



# 3

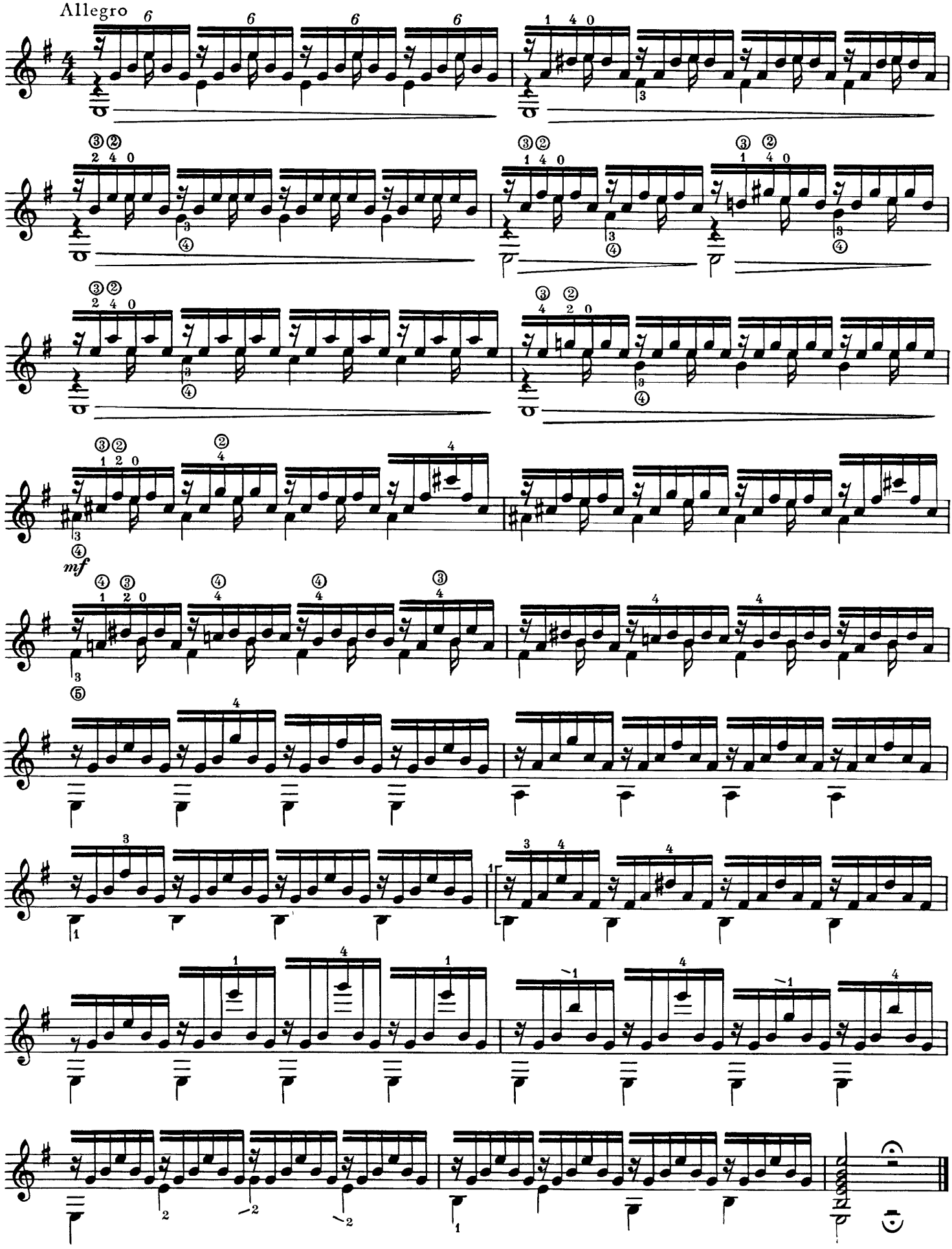
Prestissimo

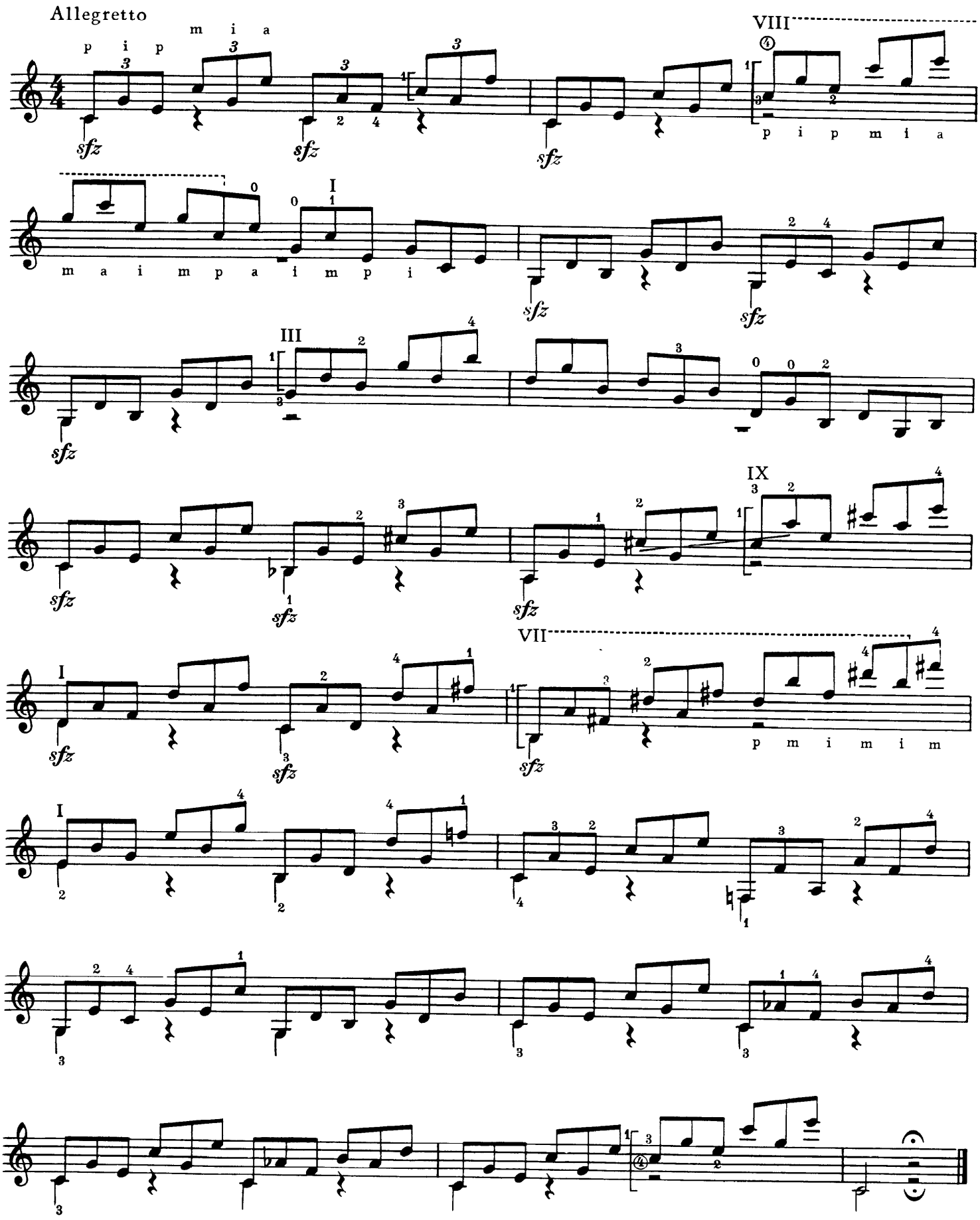



Moderato
i m
f

# 5

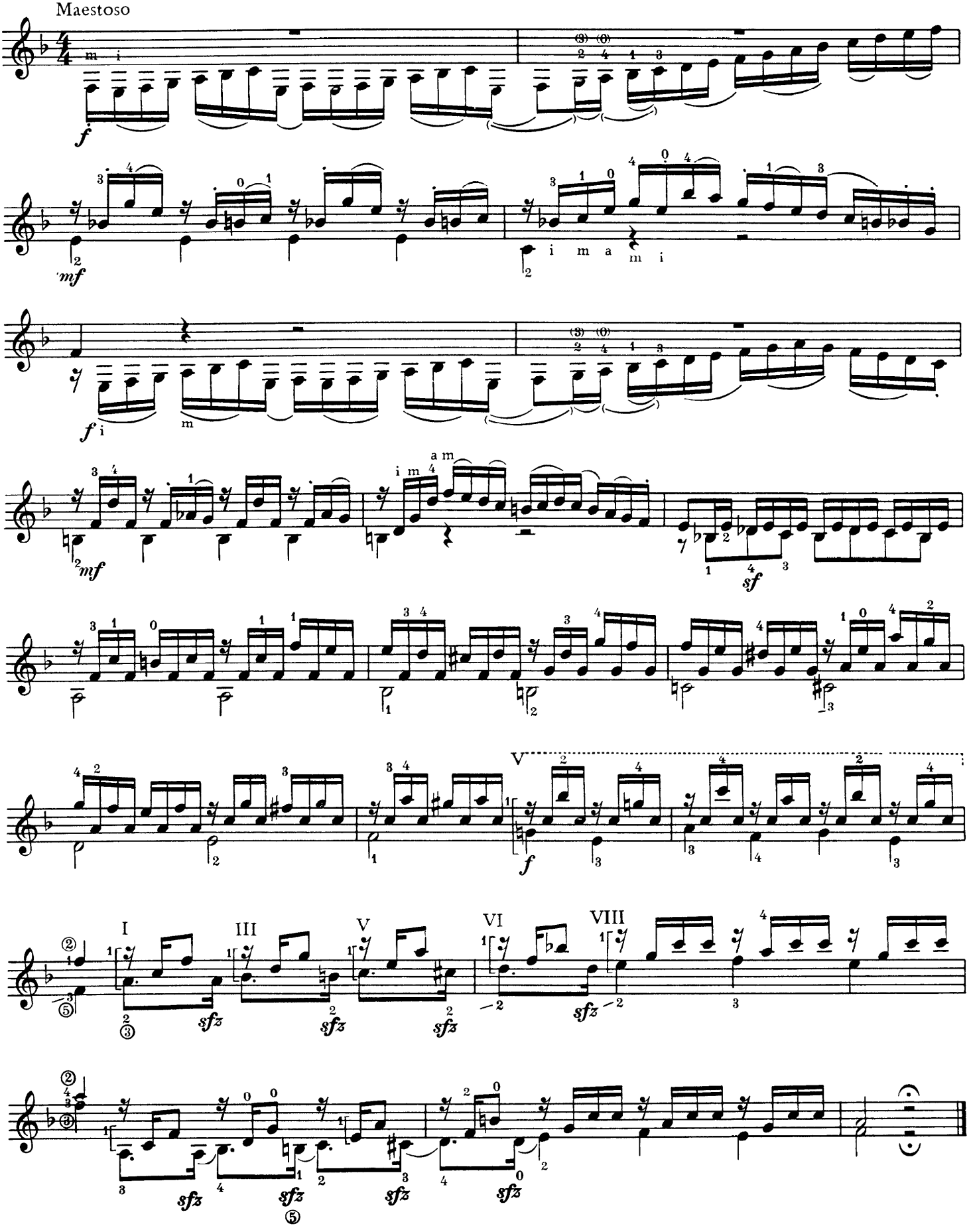
Allegro




Allegretto
p i p m i a
sfz
VIII
p i p m i a
I
m a i m p a i m p i
III
IX
VII
p m i m i m

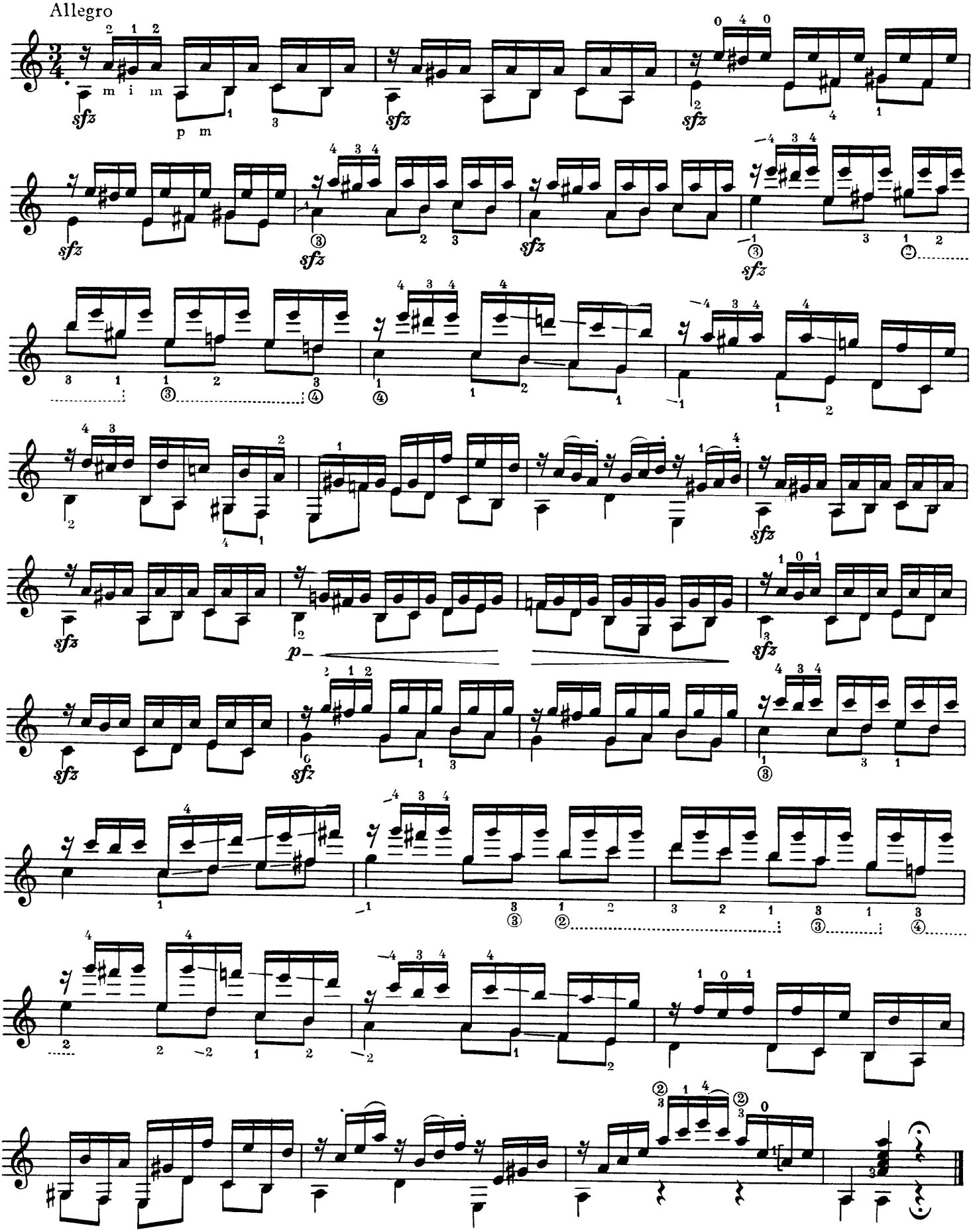
# 7

Maestoso

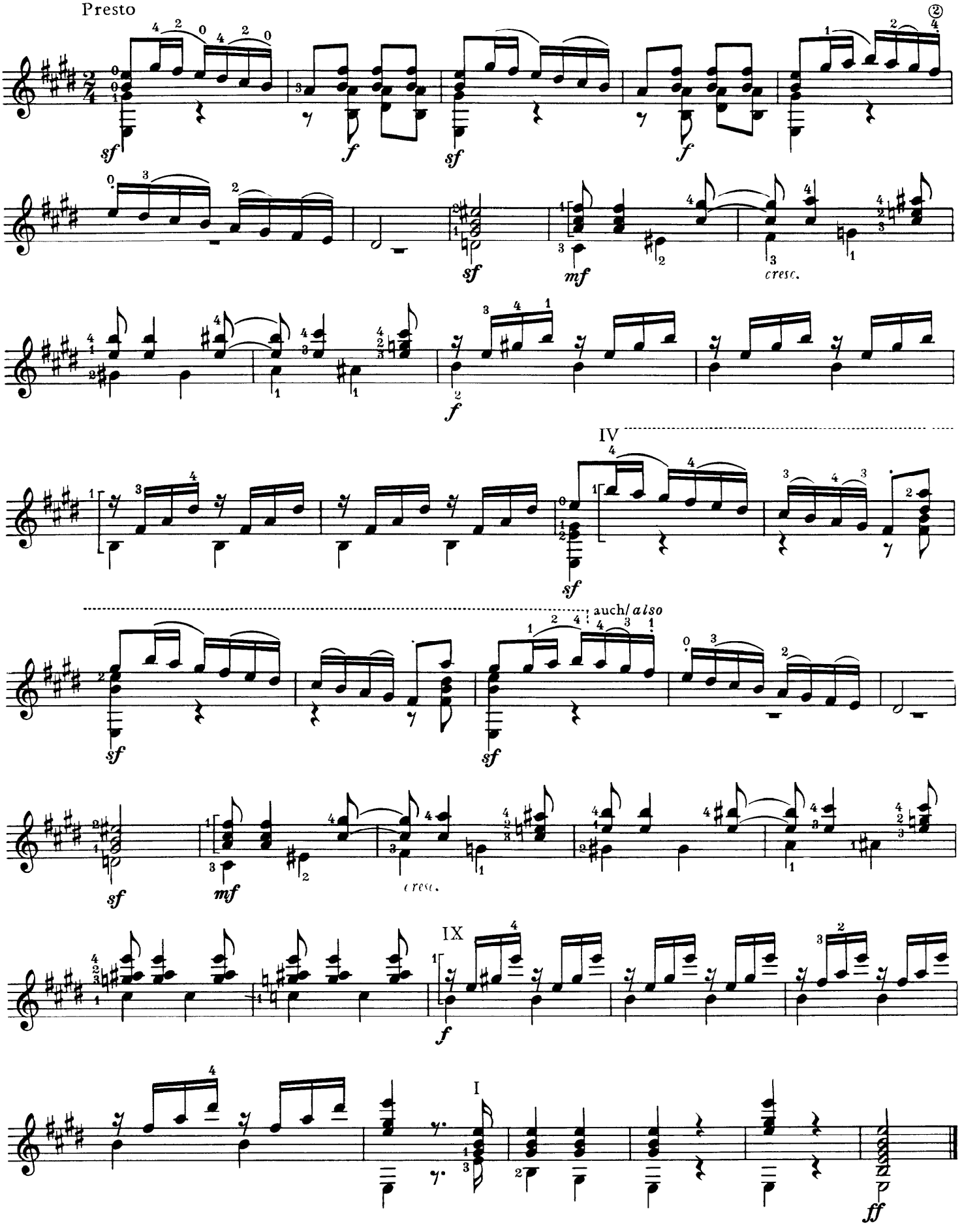

m i
f
mf
i m a m i
f i m
mf
i m a m
sf
f
V
I
III
V
VI
VIII
sfz
sfz
sfz
sfz
sfz
sfz
sfz

# 8

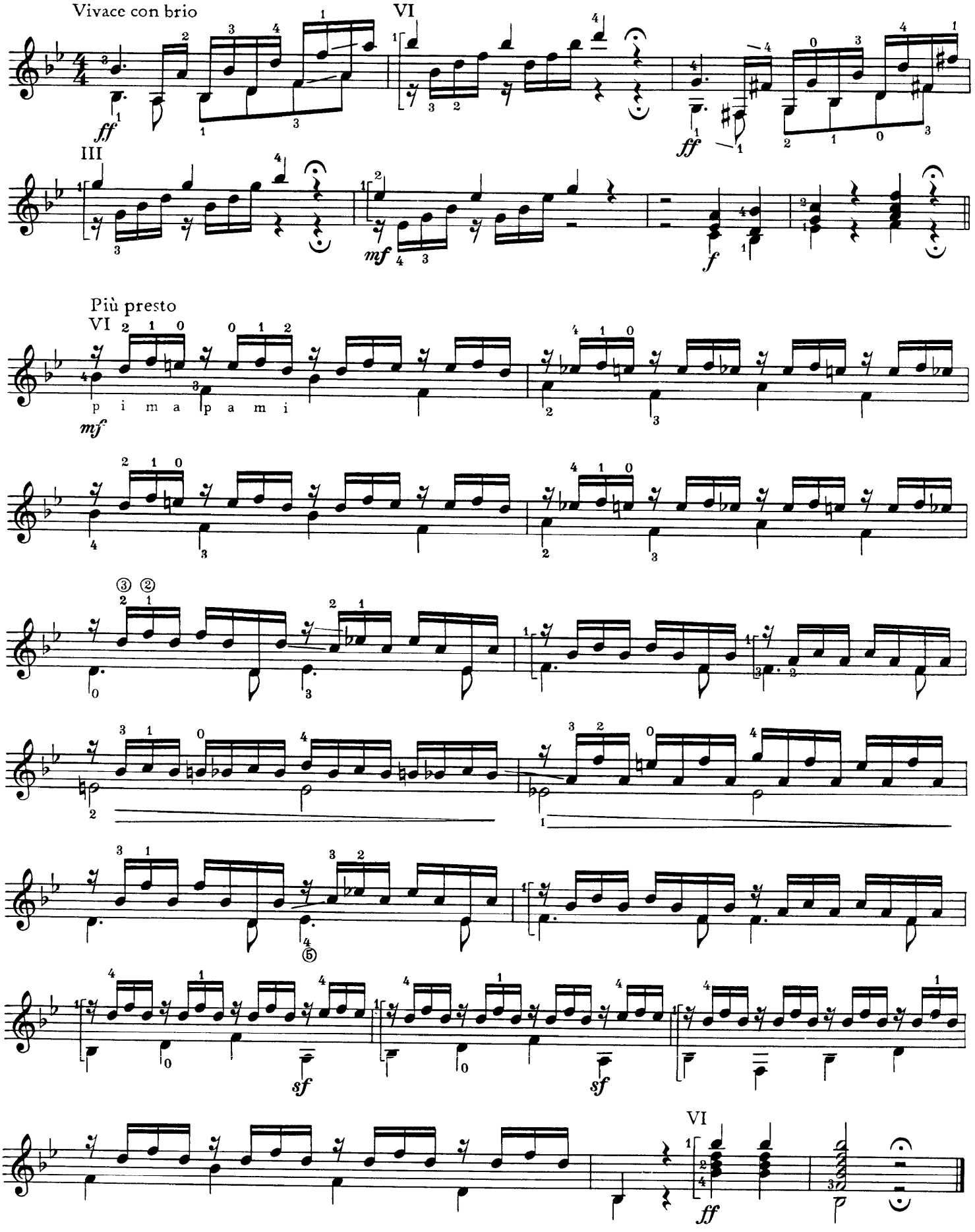
Allegro



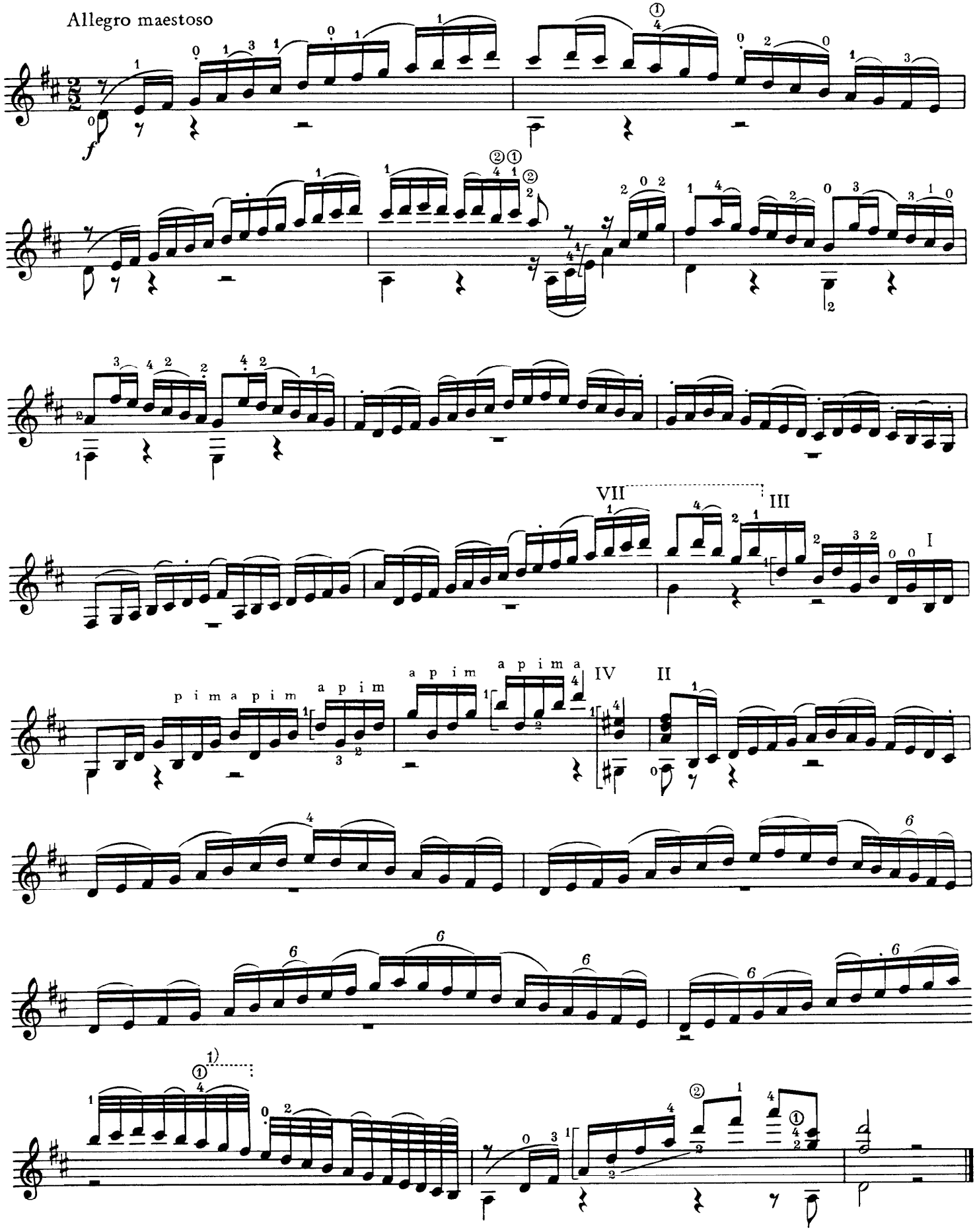
# 9


Presto
sf
f
sf
f
sf
mf
cresc.
f
IV
sf
auch/also
sf
sf
mf
cresc.
IX
f
I
ff

# 10



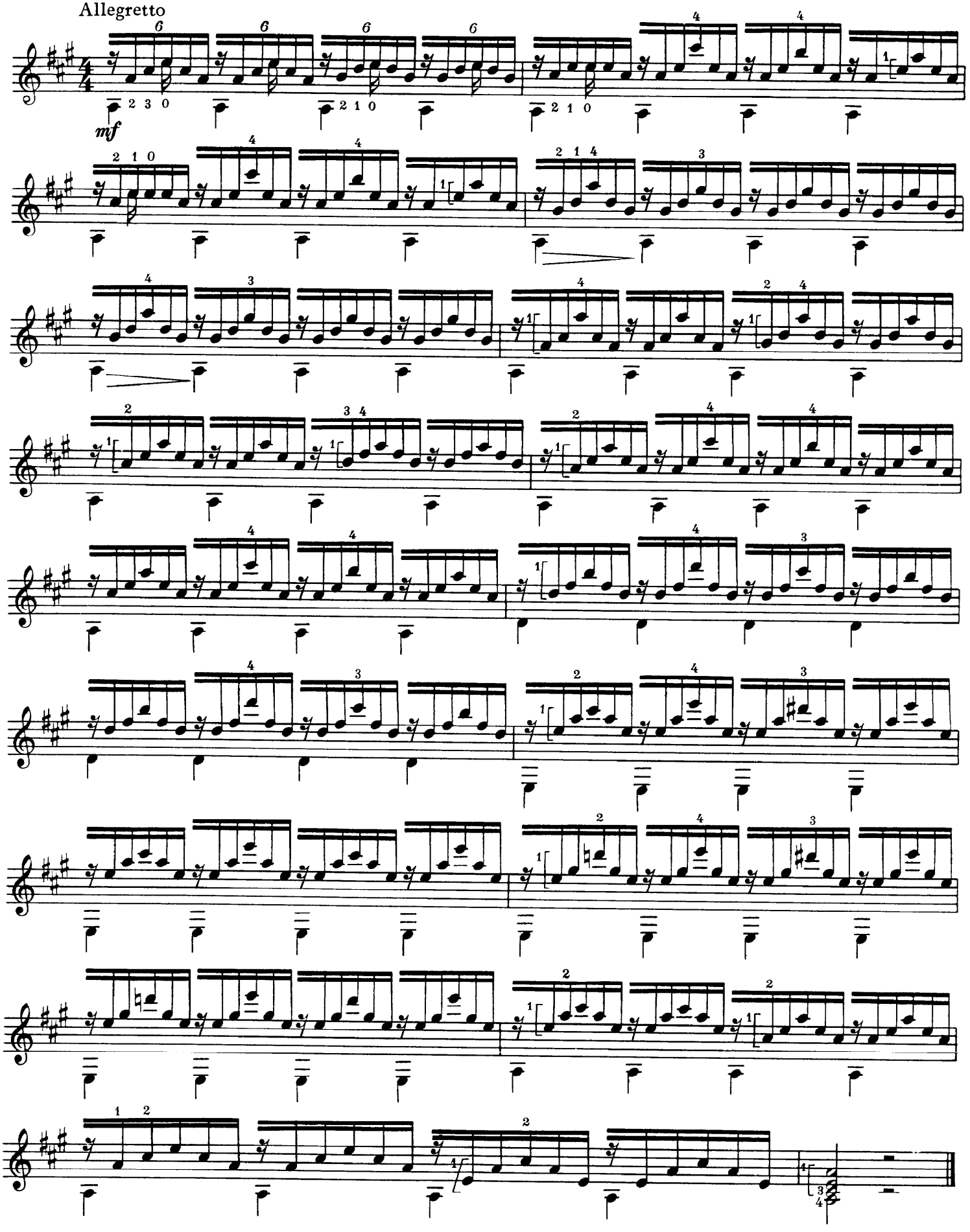
# 11



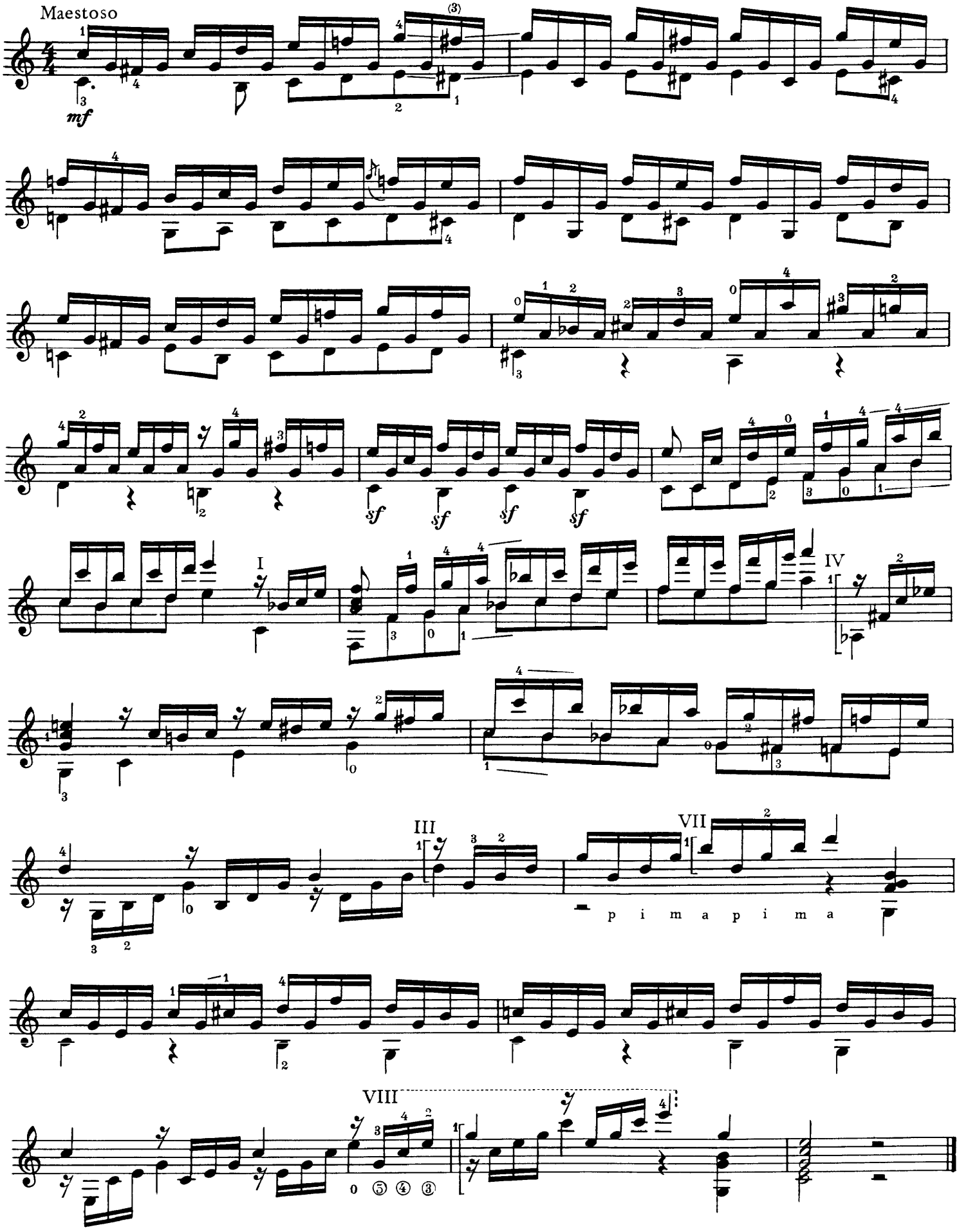

1) eventuell auf ② / *eventually on* ②

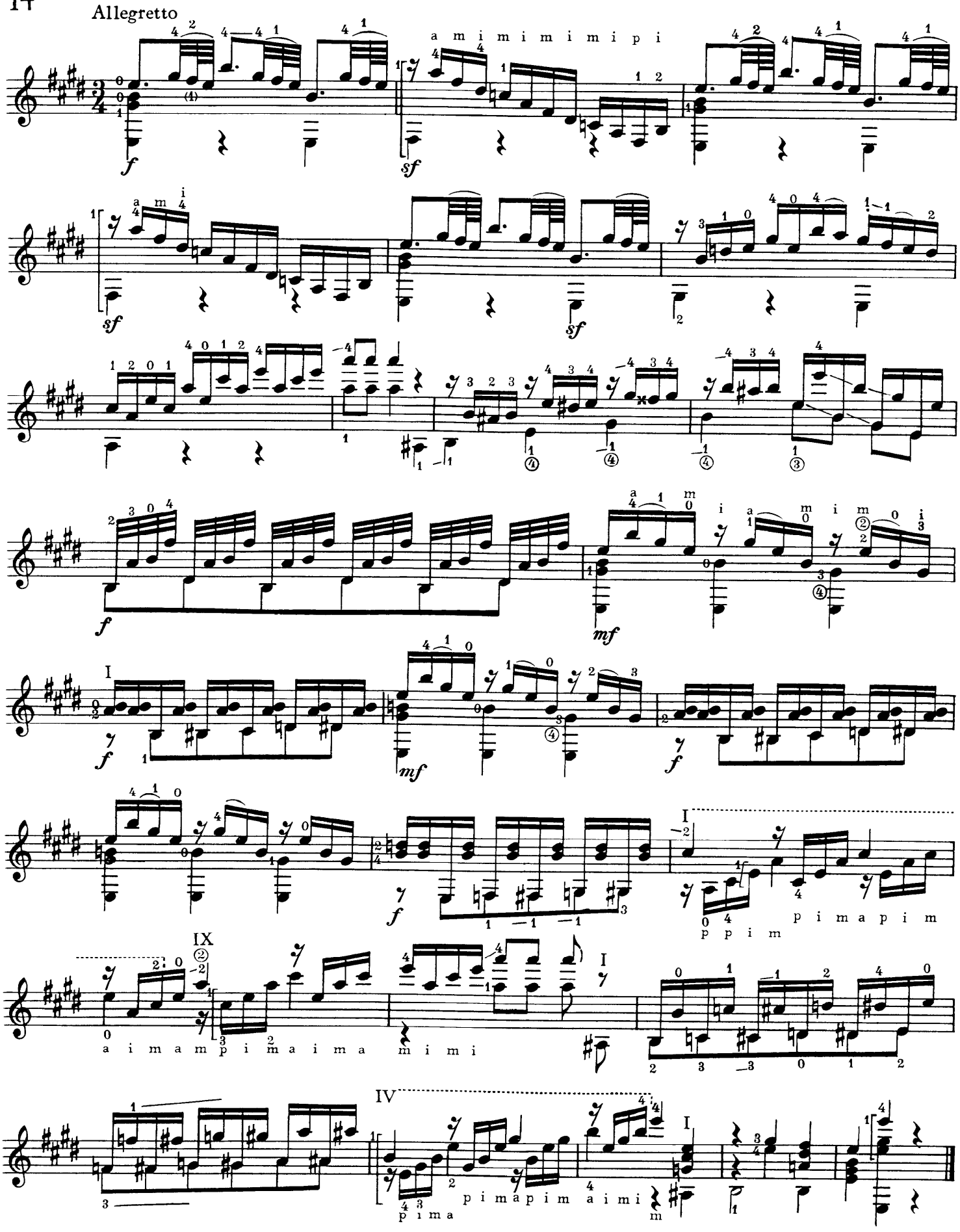
# 12

Allegretto

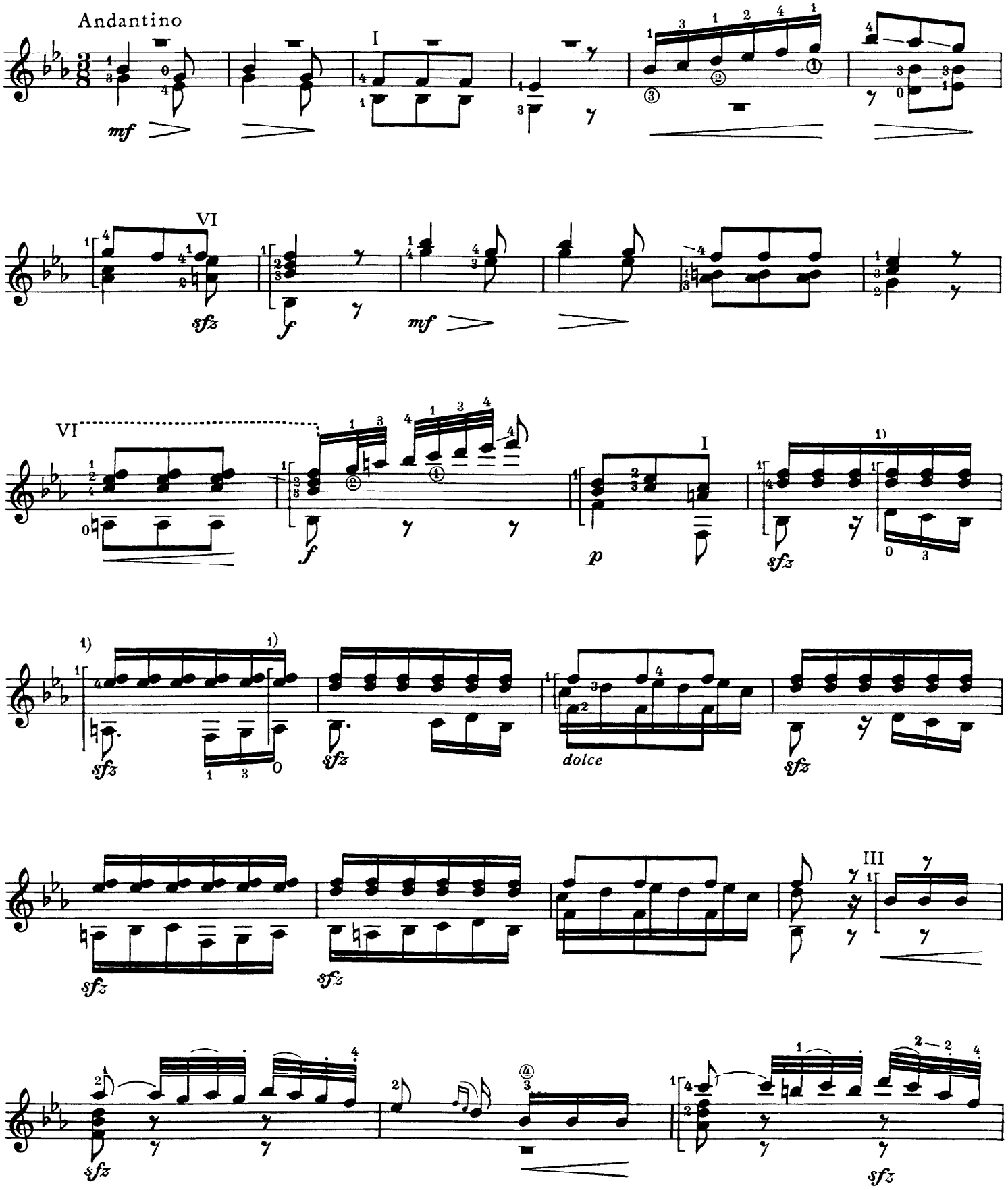


13

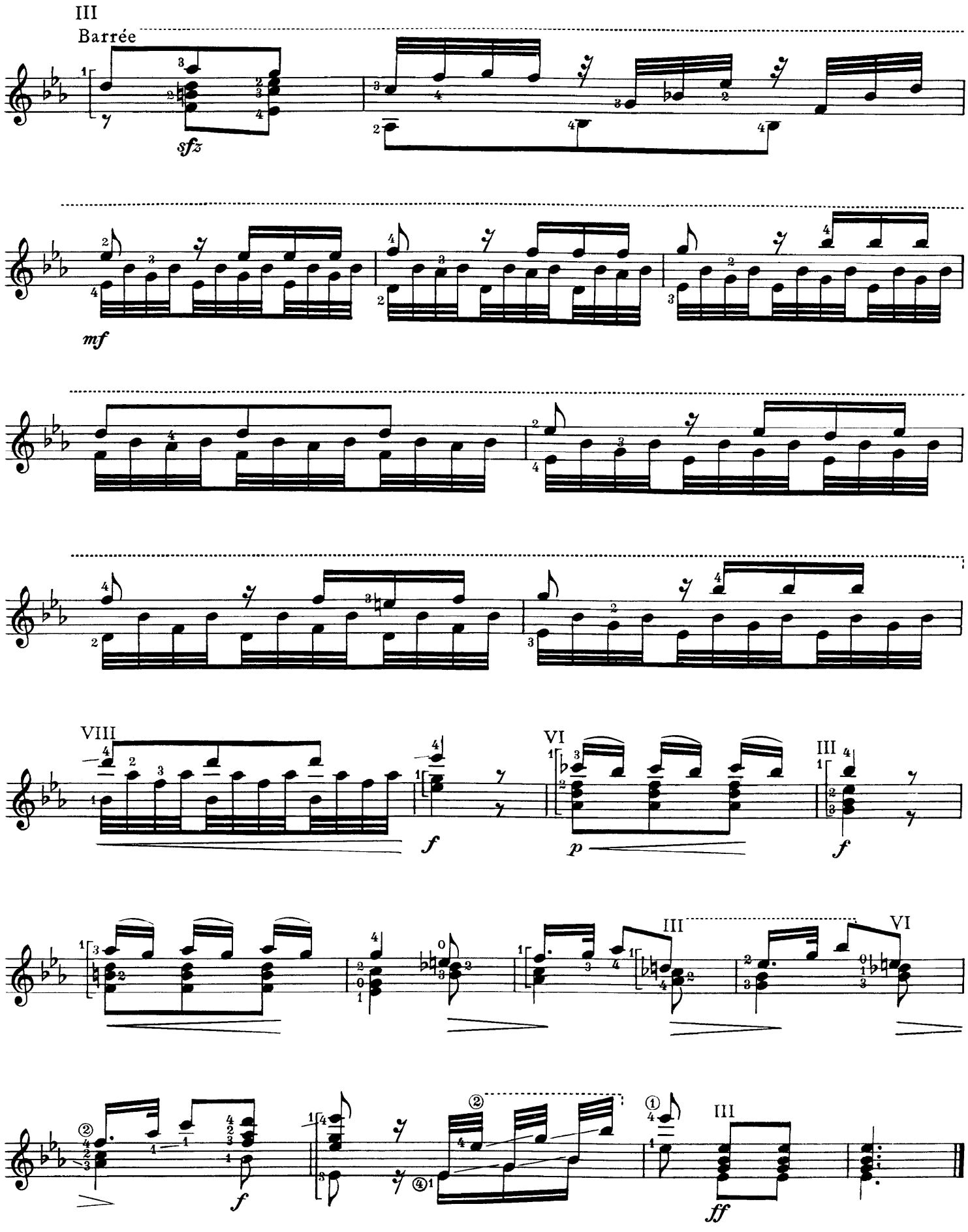



14
Allegretto
a m i m i m i m i p i
p p i m
p i m a p i m
a i m a m p i m a i m a
m i m i
p i m a
p i m a p i m
a i m i

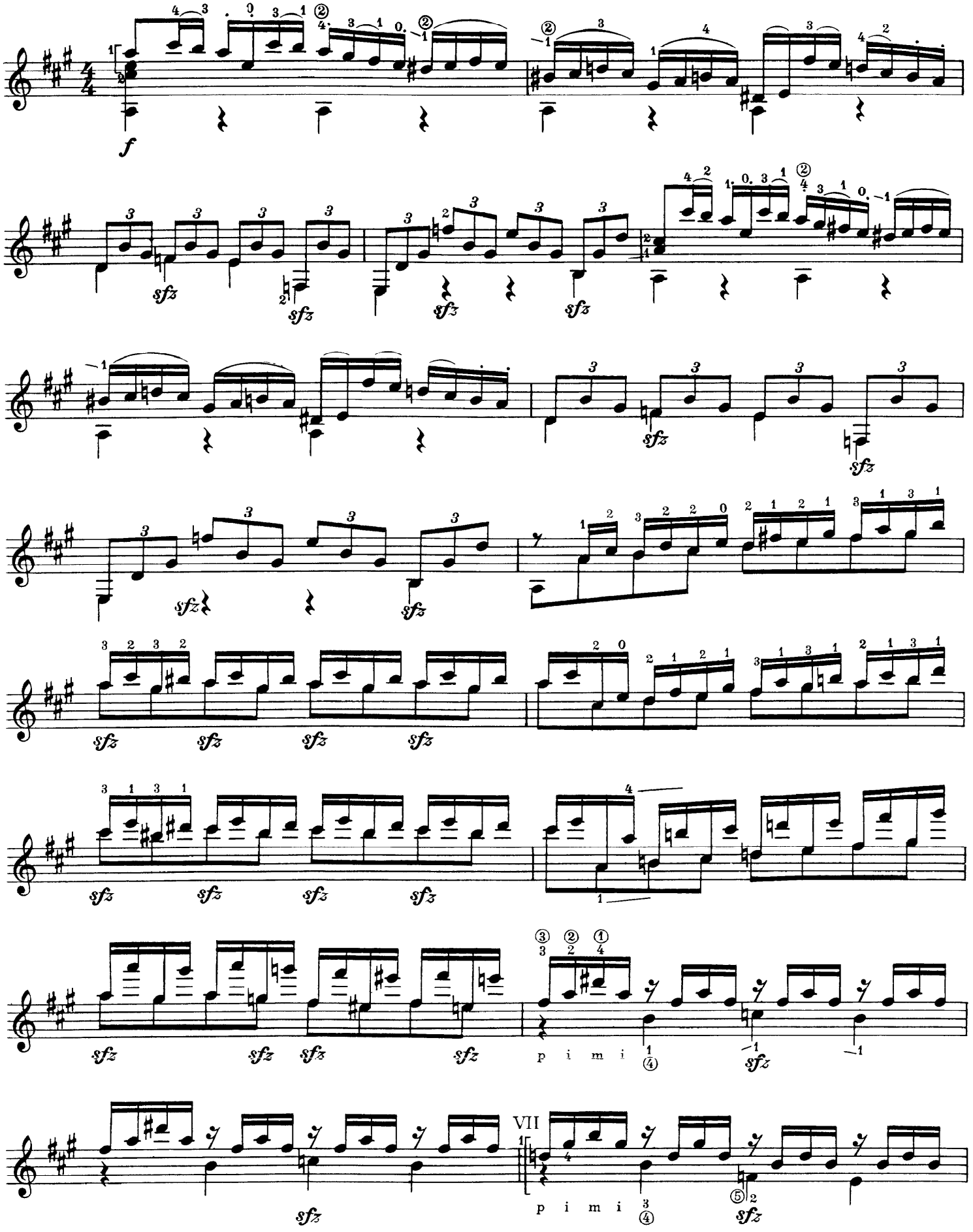
# 15

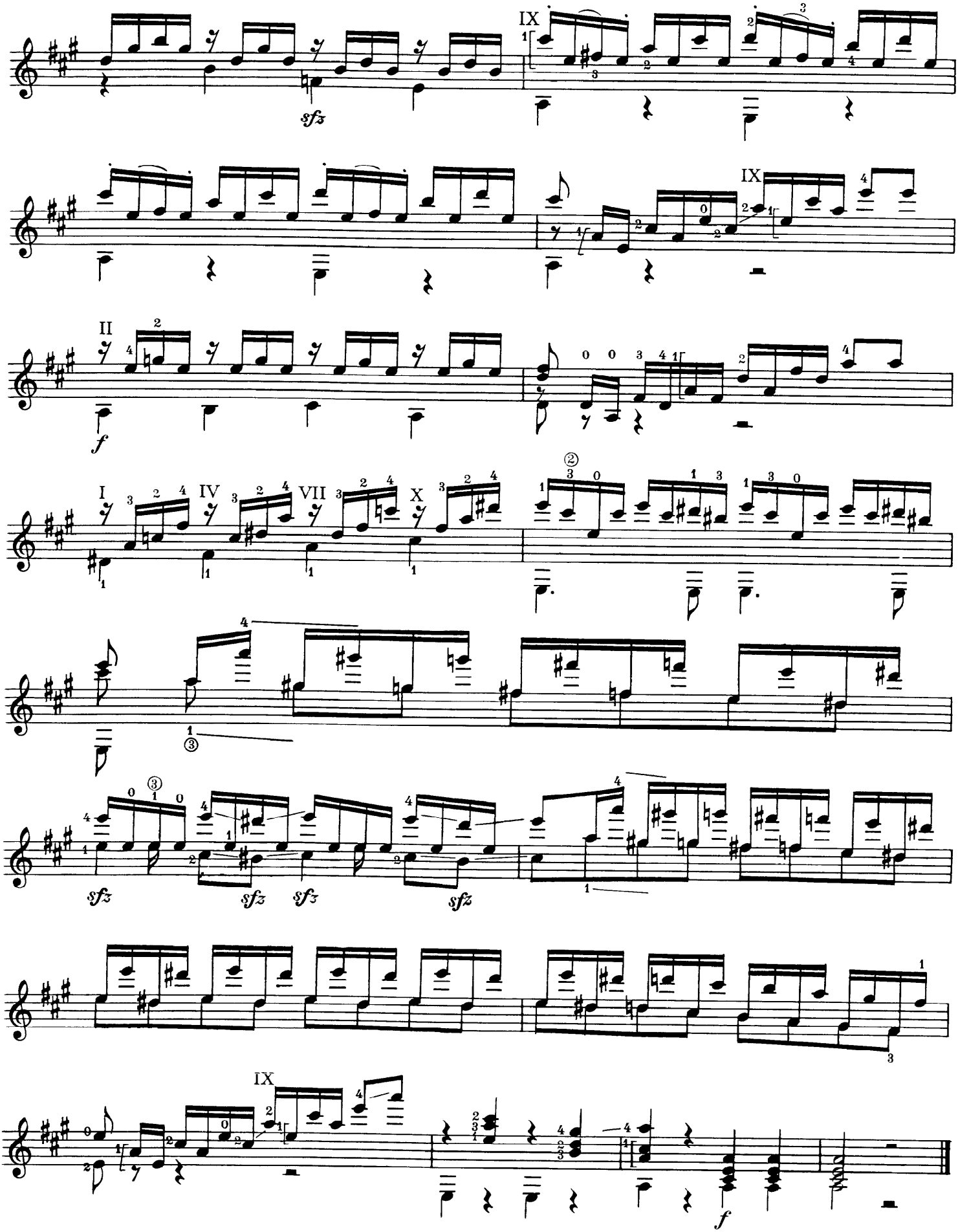



1) Barree „lüften" / *"lift" the barrée*

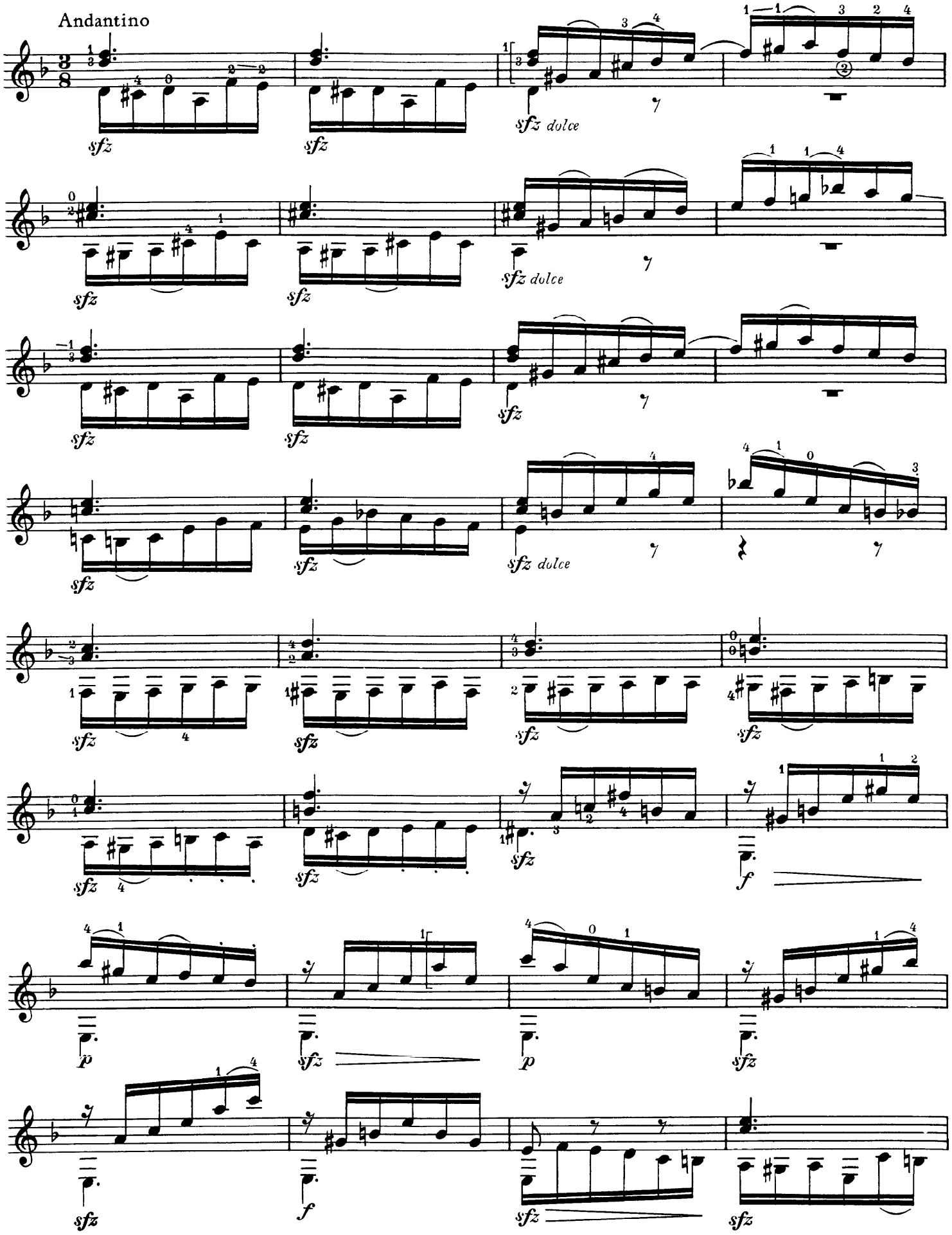

III
Barrée
sfz
mf
VIII
f
VI
p
III
f
III
VI
f
②
①
III
ff

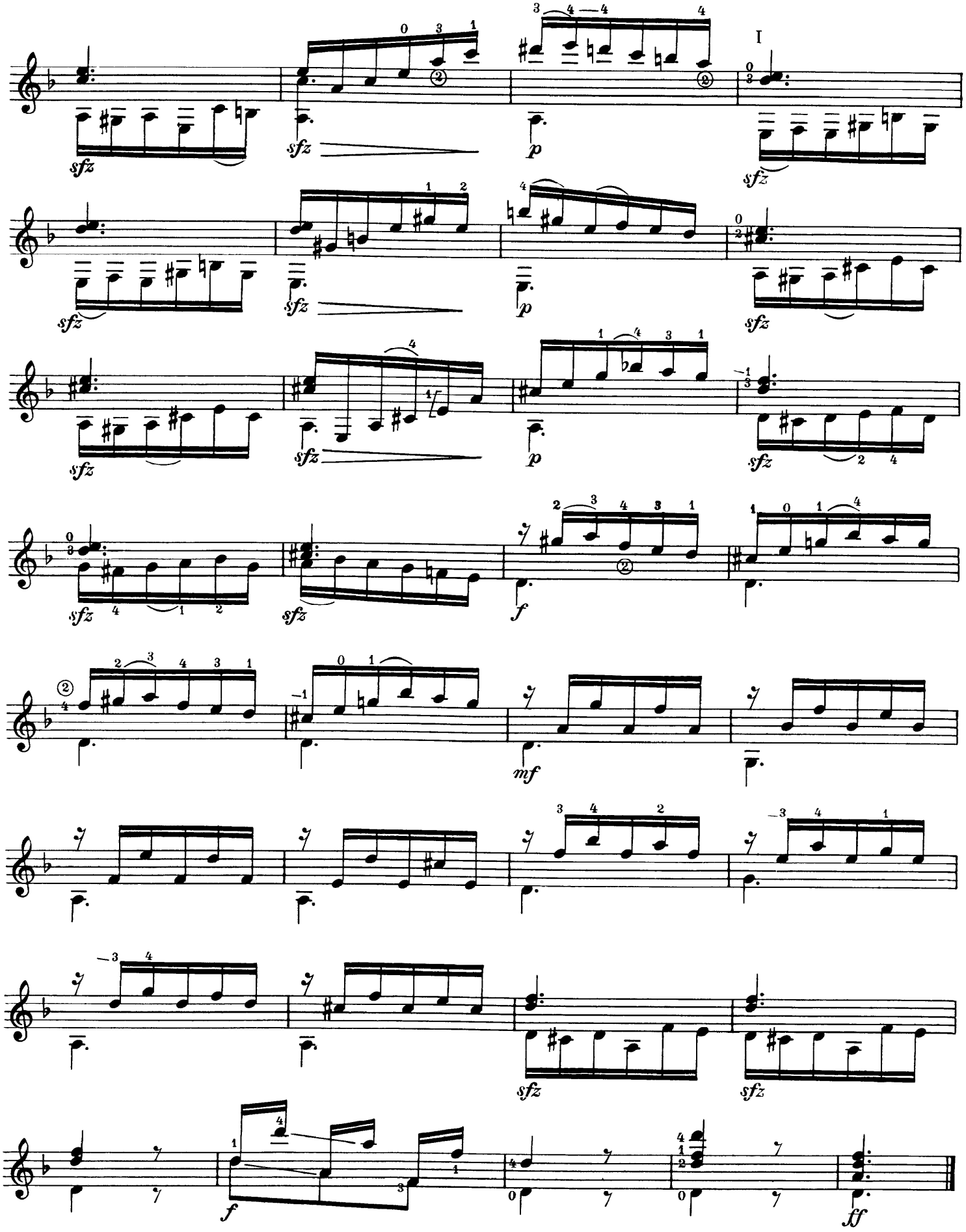
16 Allegro maestoso

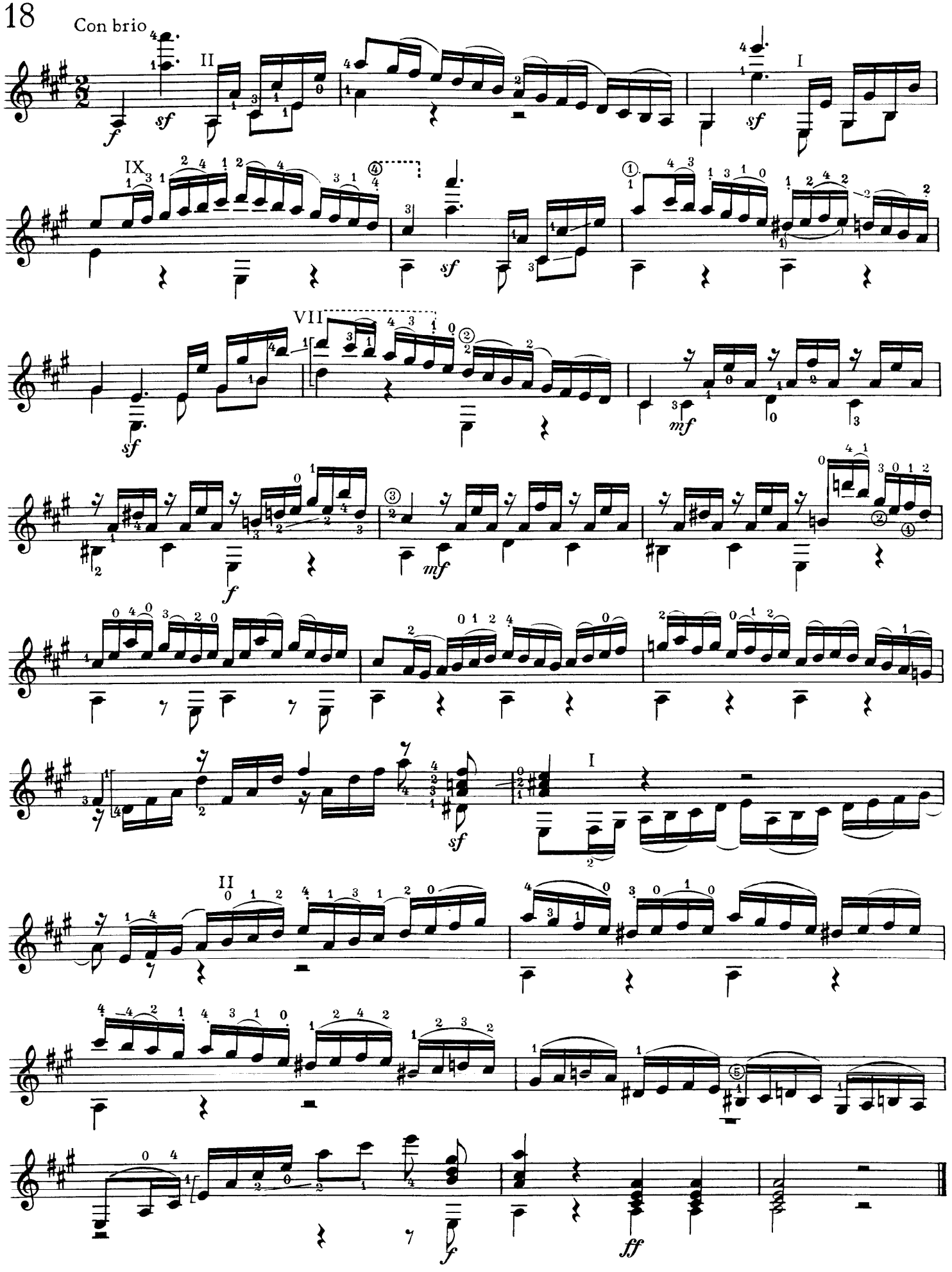



IX
sfz
IX
II
f
I
IV
VII
X
sfz
sfz
sfz
sfz
IX
f

# 17

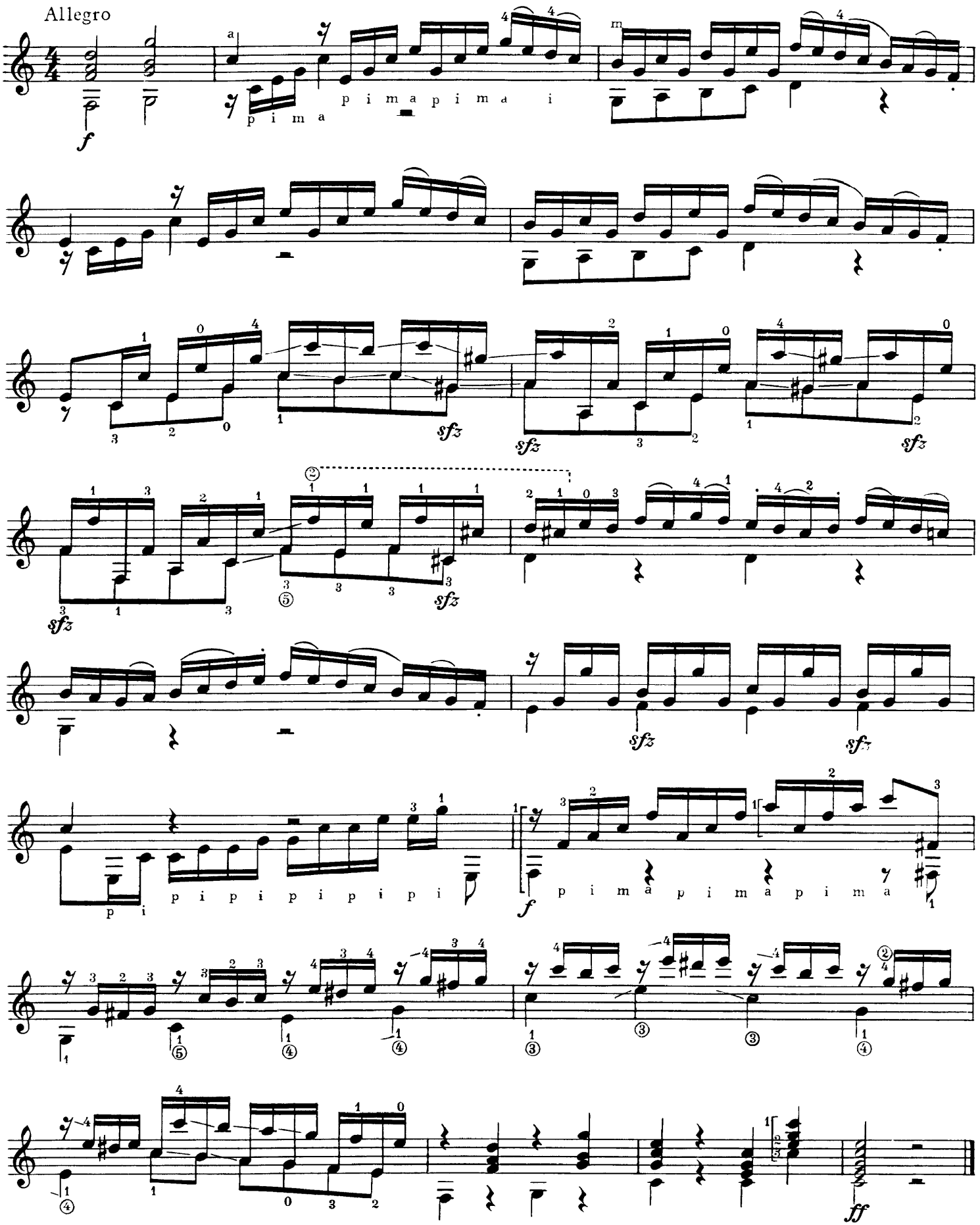

Andantino
sfz
sfz
sfz dolce
sfz
sfz
sfz dolce
sfz
sfz
sfz
sfz
sfz dolce
sfz
sfz
sfz
sfz
sfz
sfz
f
p
sfz
p
sfz
sfz
f
sfz
sfz


I
sfz
p
f
mf
ff

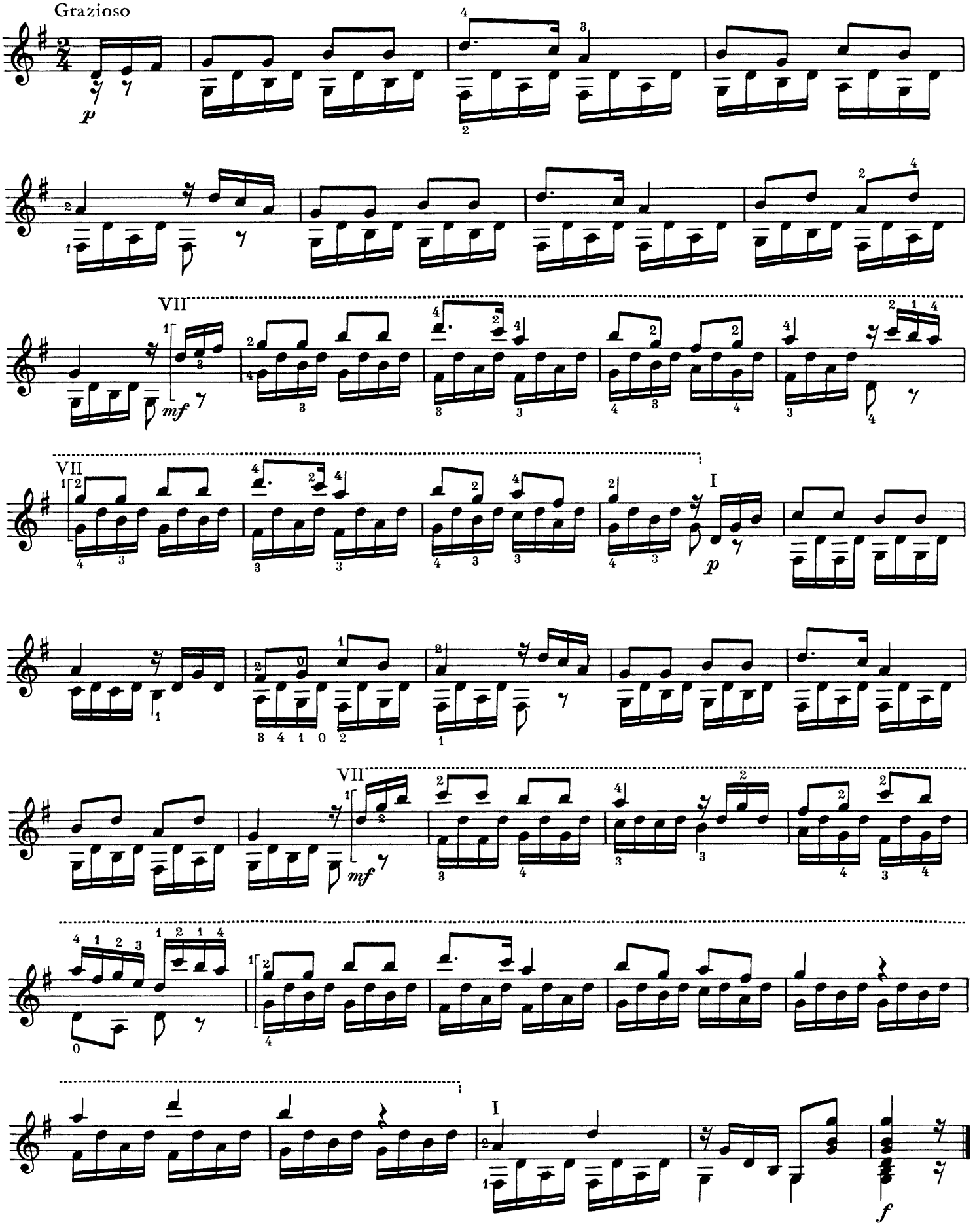



1) original

# 19

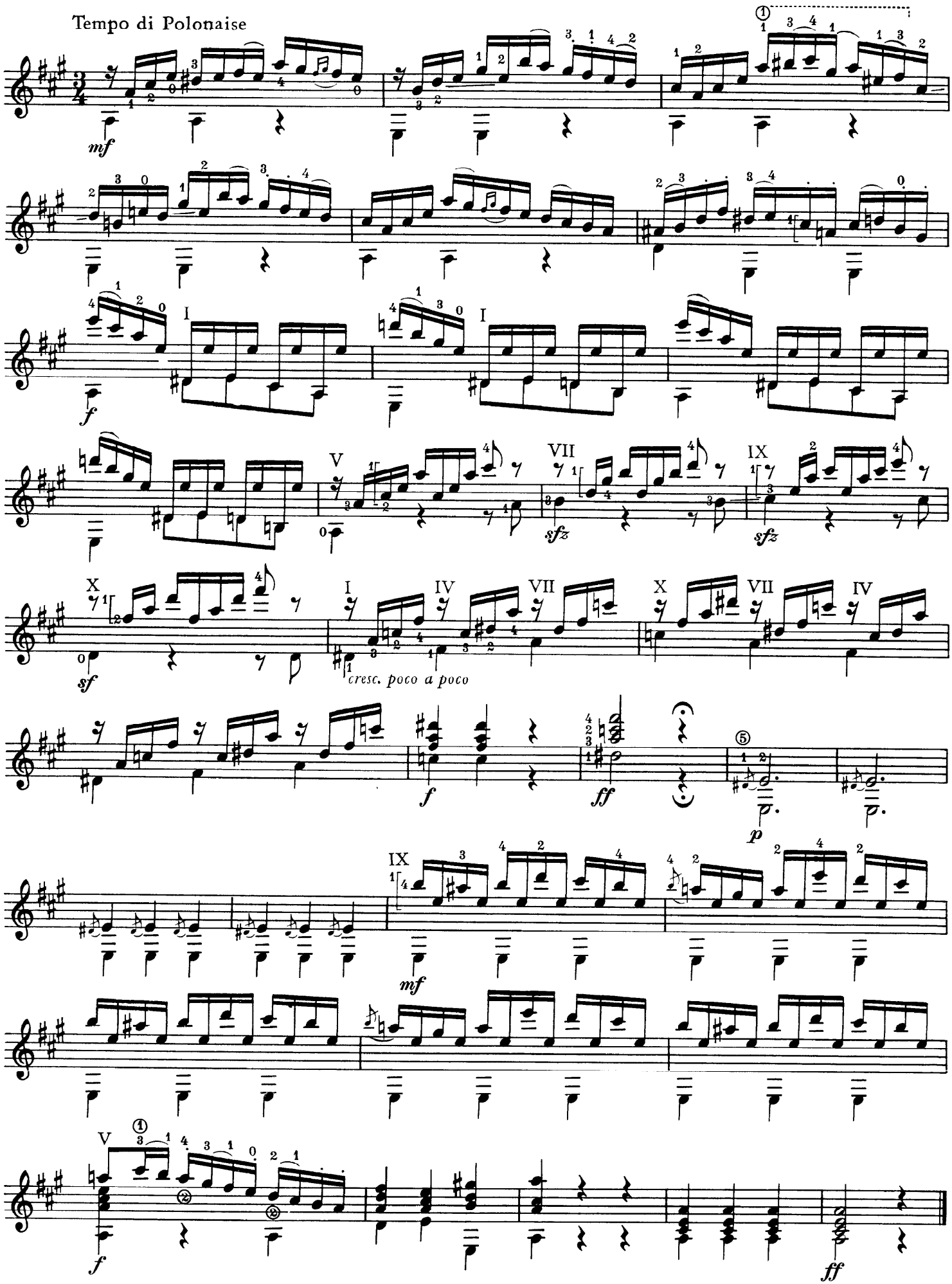

Allegro
f
p i m a p i m a i
p i m a
sfz
p i p i p i p i p i p i
p i
p i m a p i m a p i m a
ff

# 20

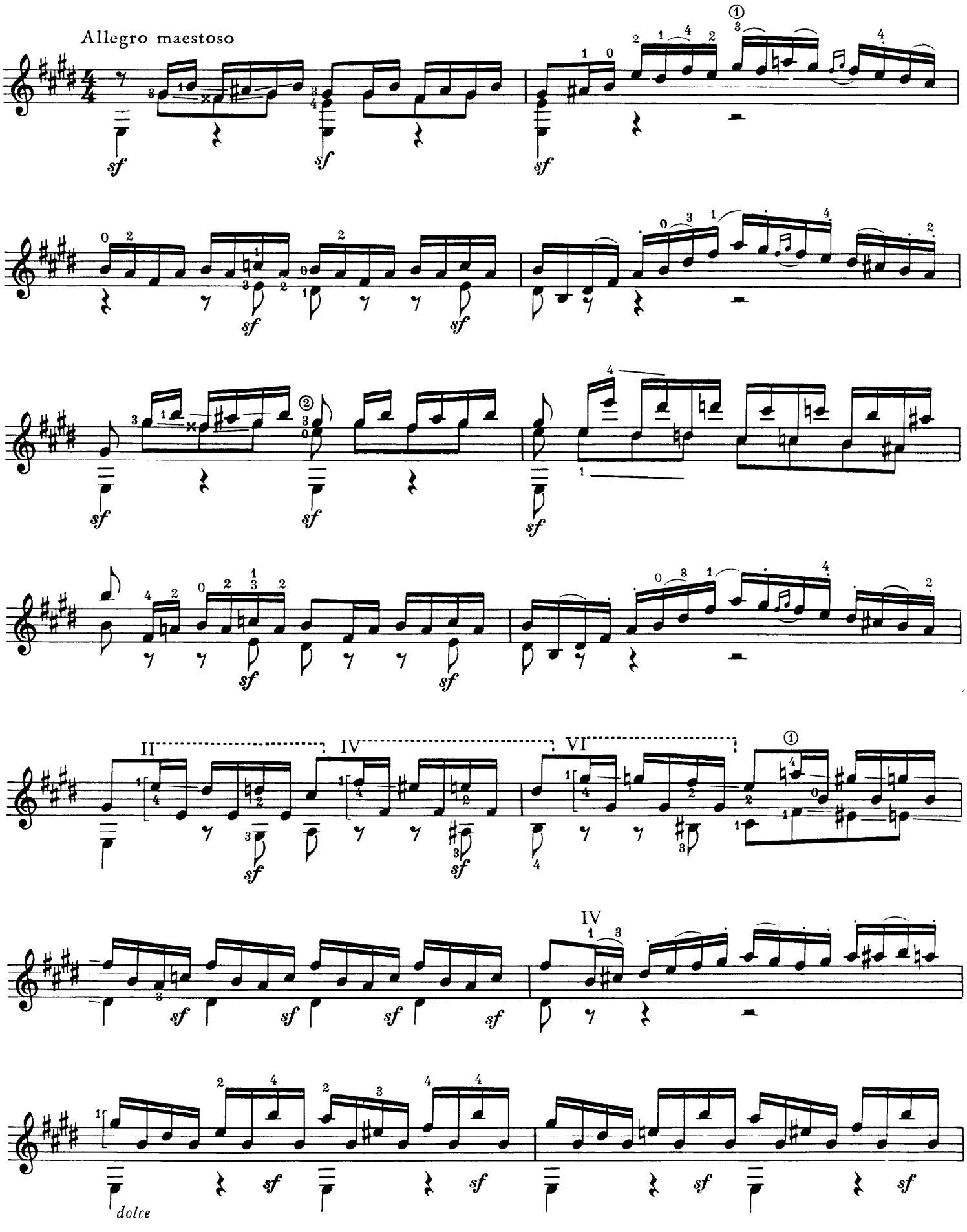


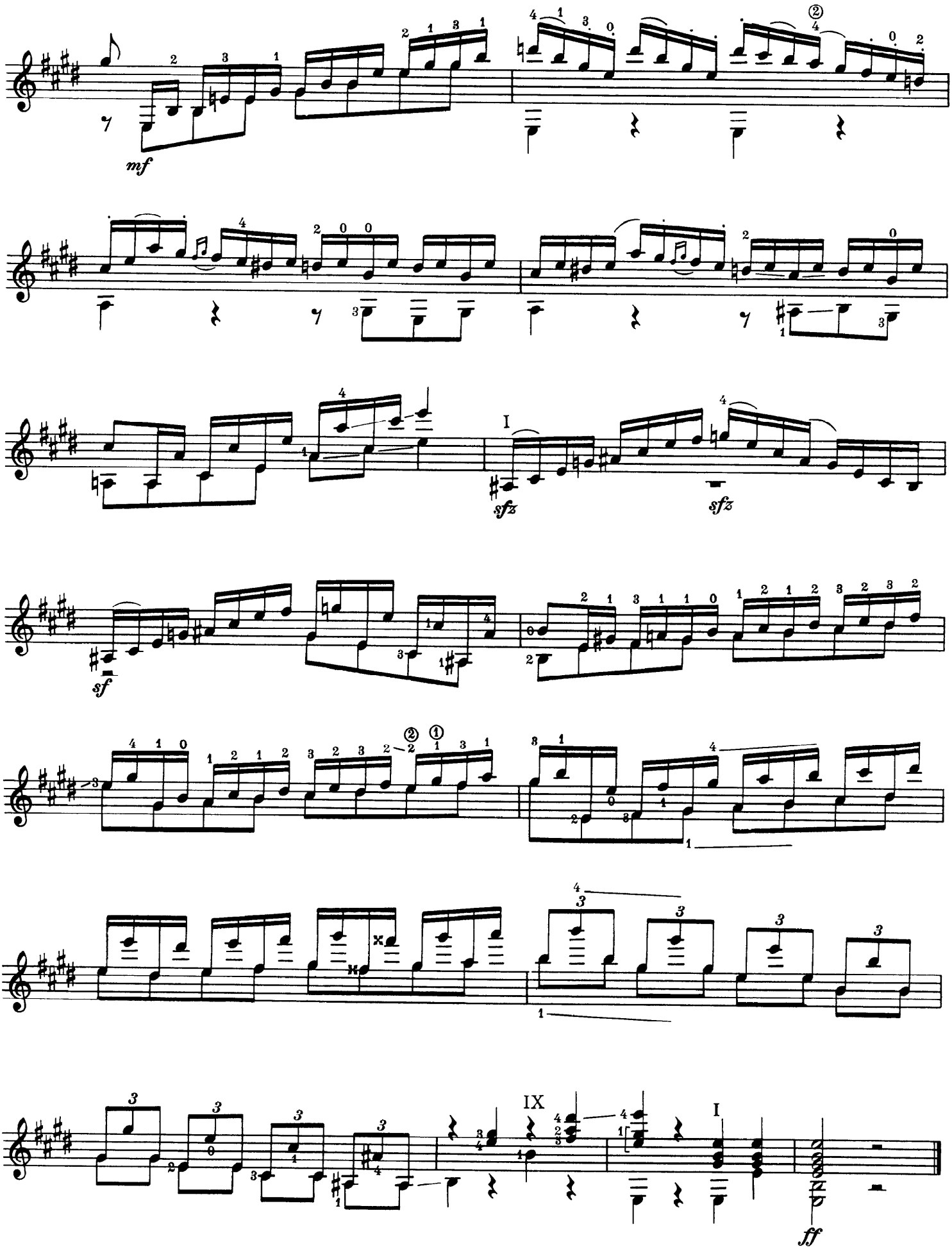
# 21

Tempo di Polonaise

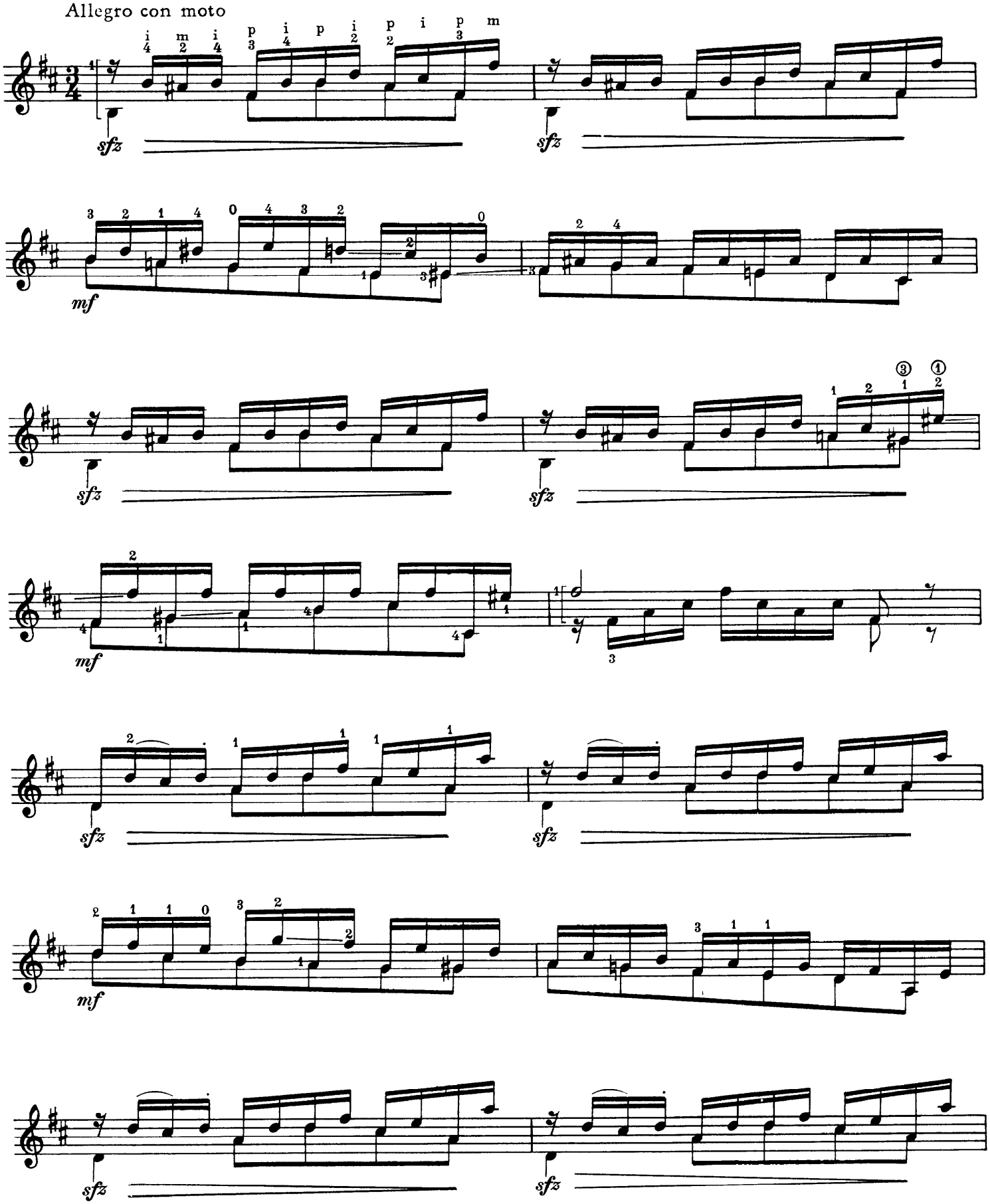


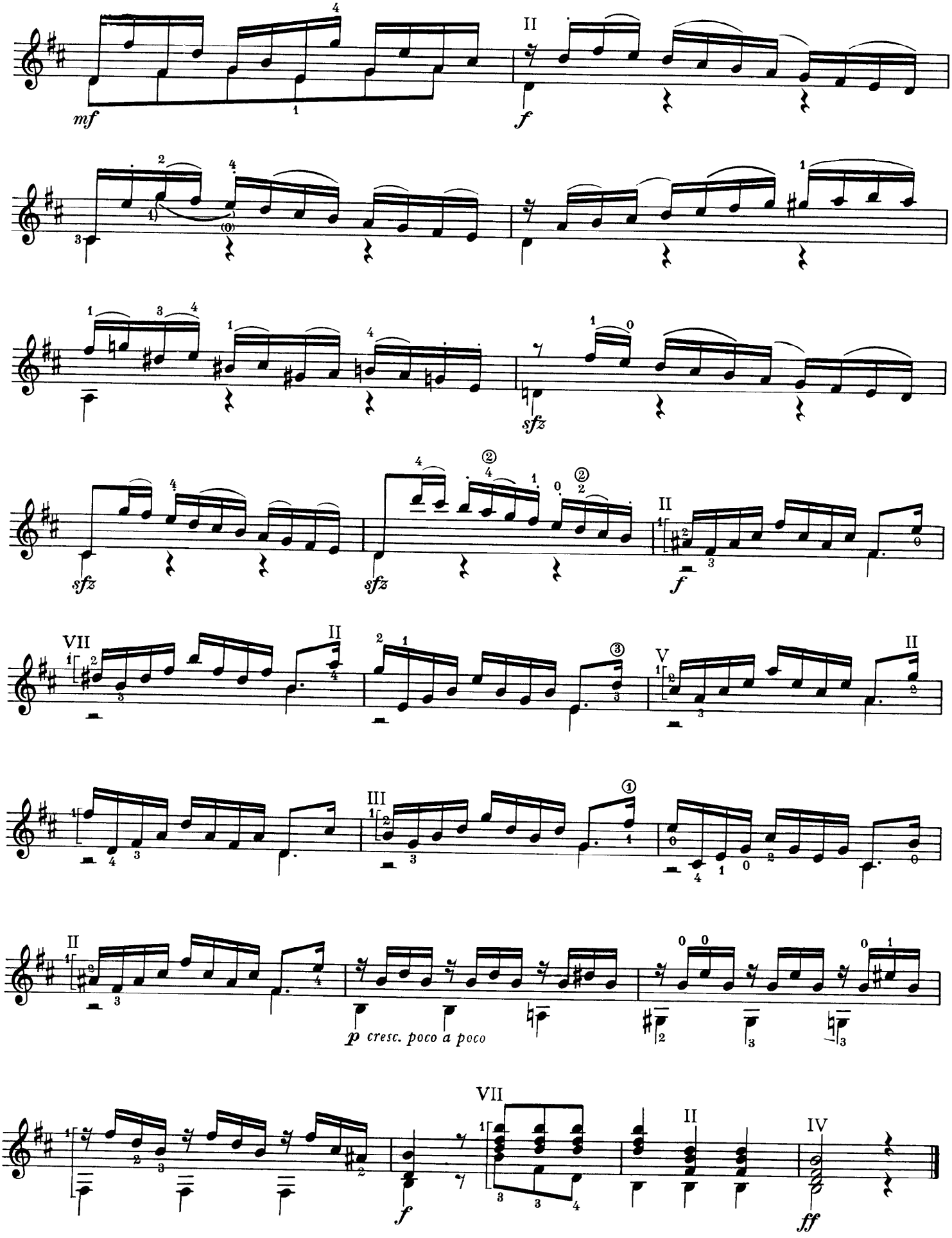
# 22




mf
sfz
sfz
sf
IX
I
ff

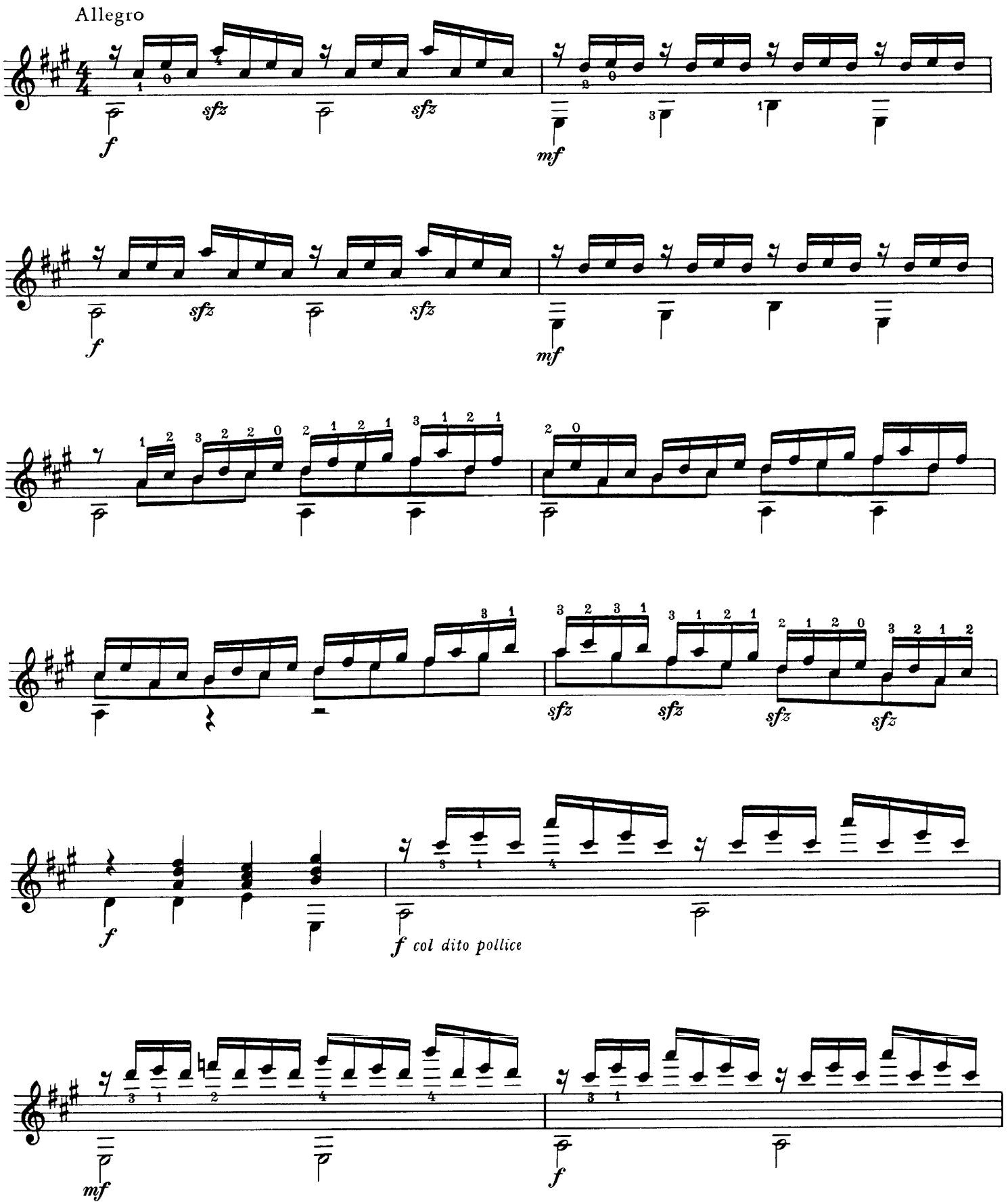
# 23

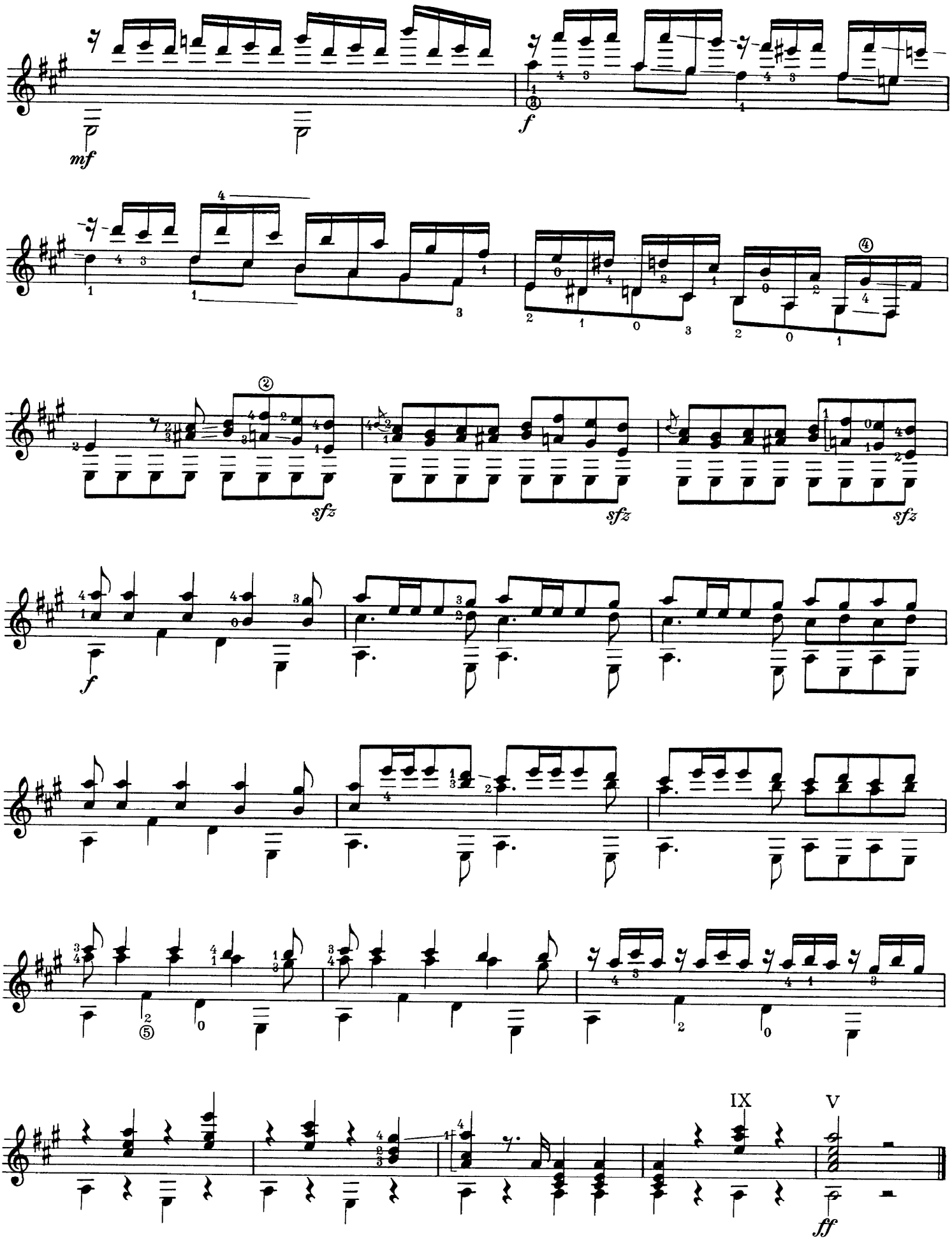



mf
II
f
sfz
sfz
sfz
II
f
VII
II
V
II
III
II
p cresc. poco a poco
VII
f
II
IV
ff

1) original

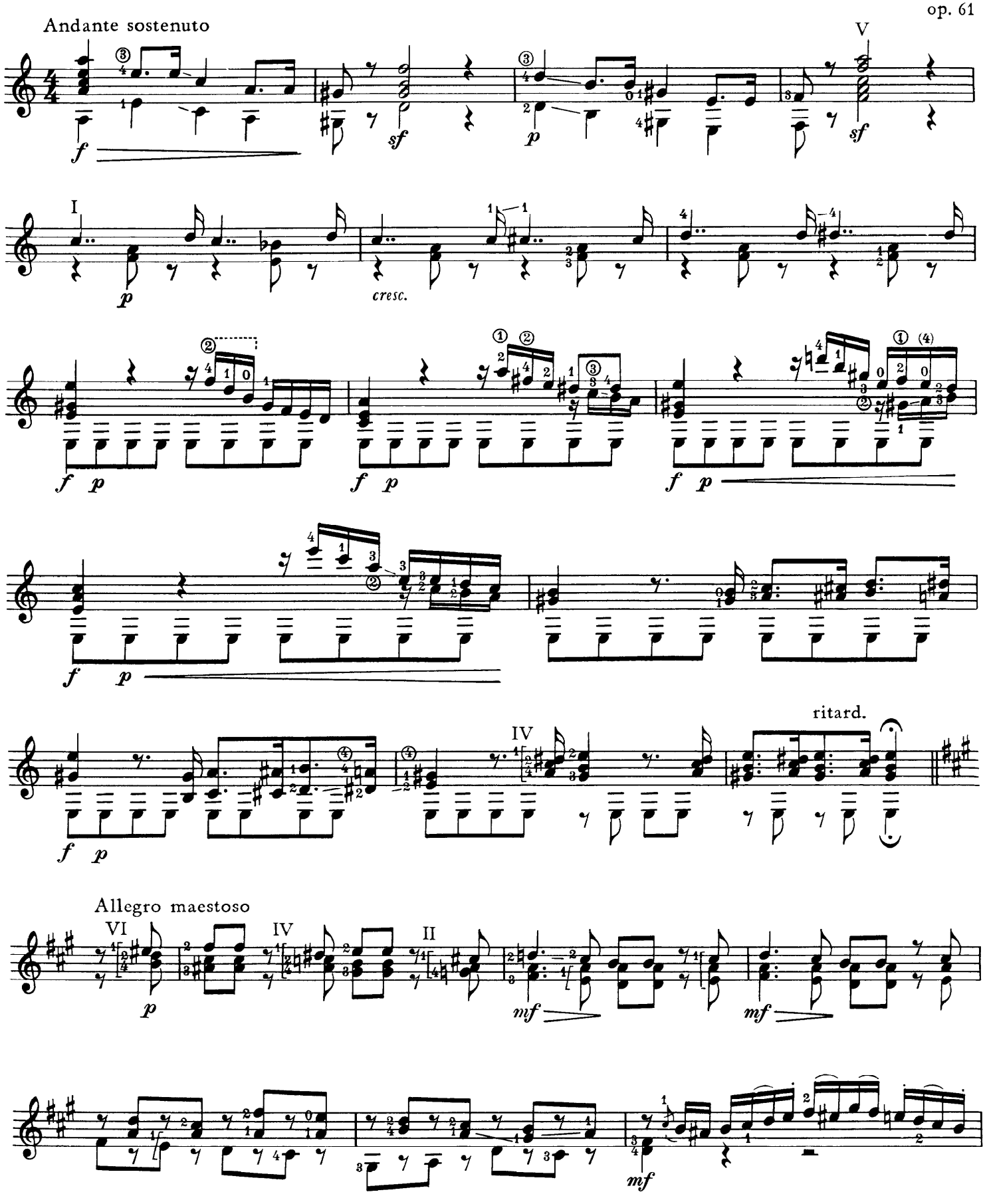
# 24

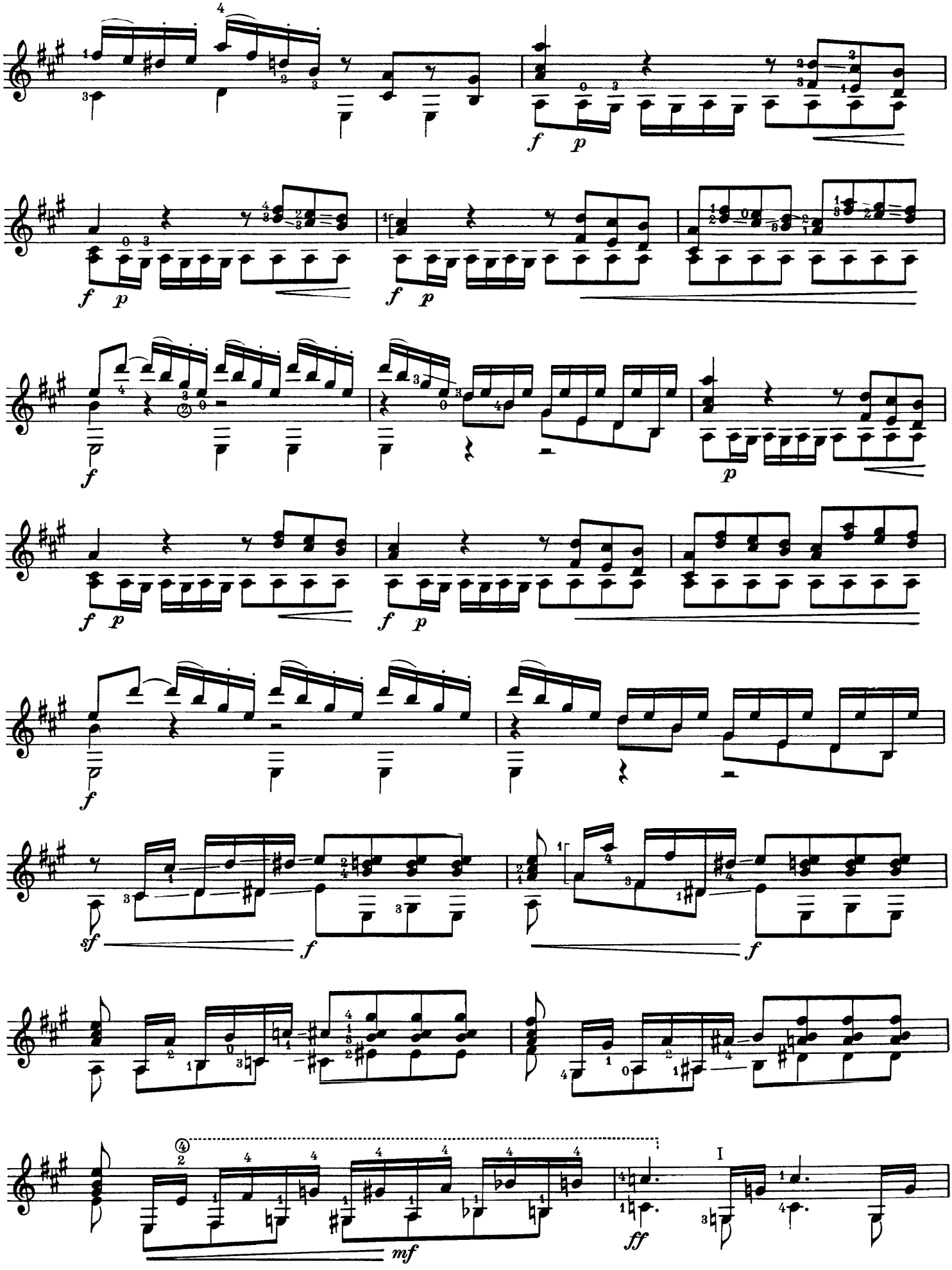

Allegro
f
sfz
sfz
mf
sfz
sfz
f
mf
f
sfz
sfz
sfz
sfz
f
f col dito pollice
mf
f

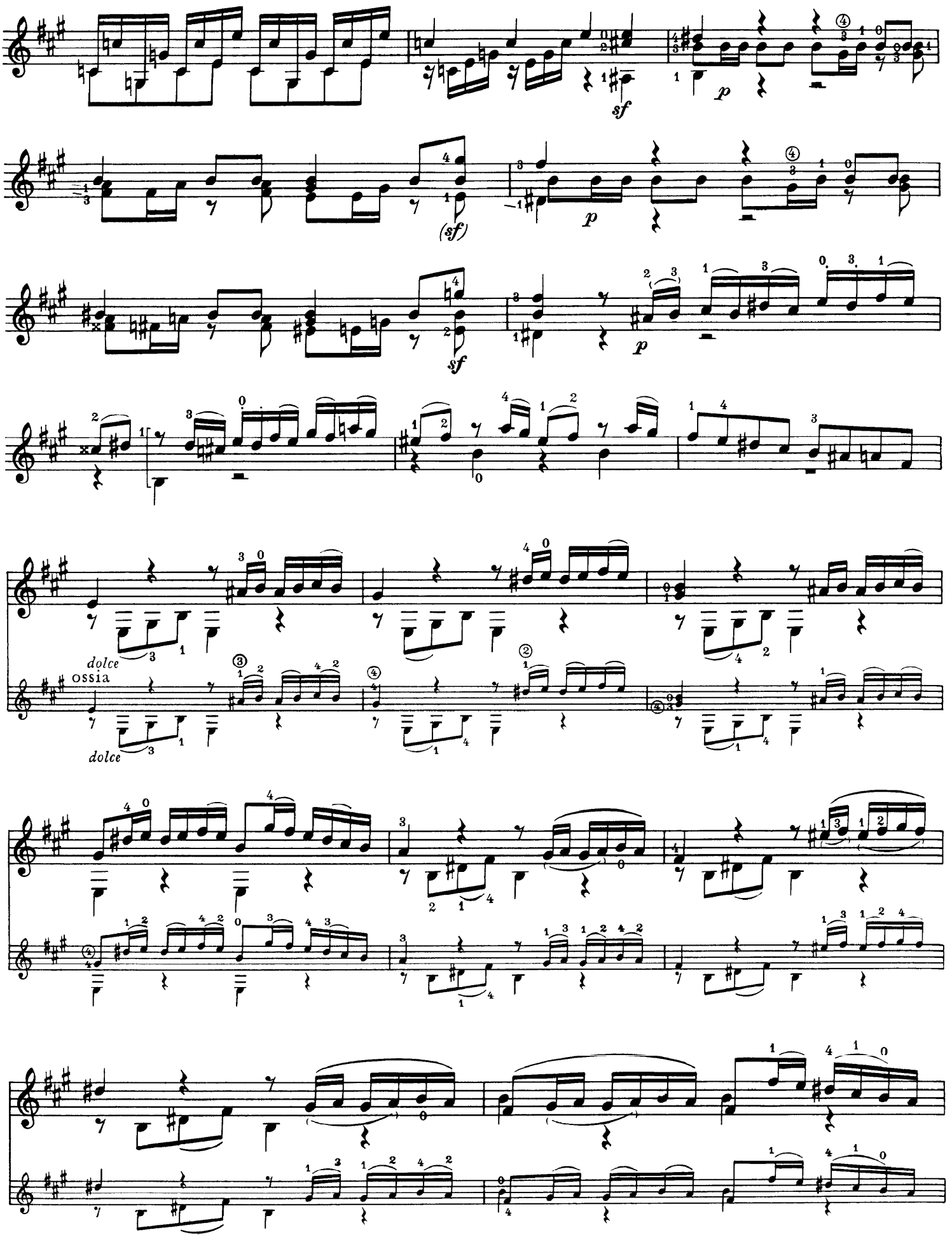

mf
f
sfz
sfz
sfz
f
IX
V
ff

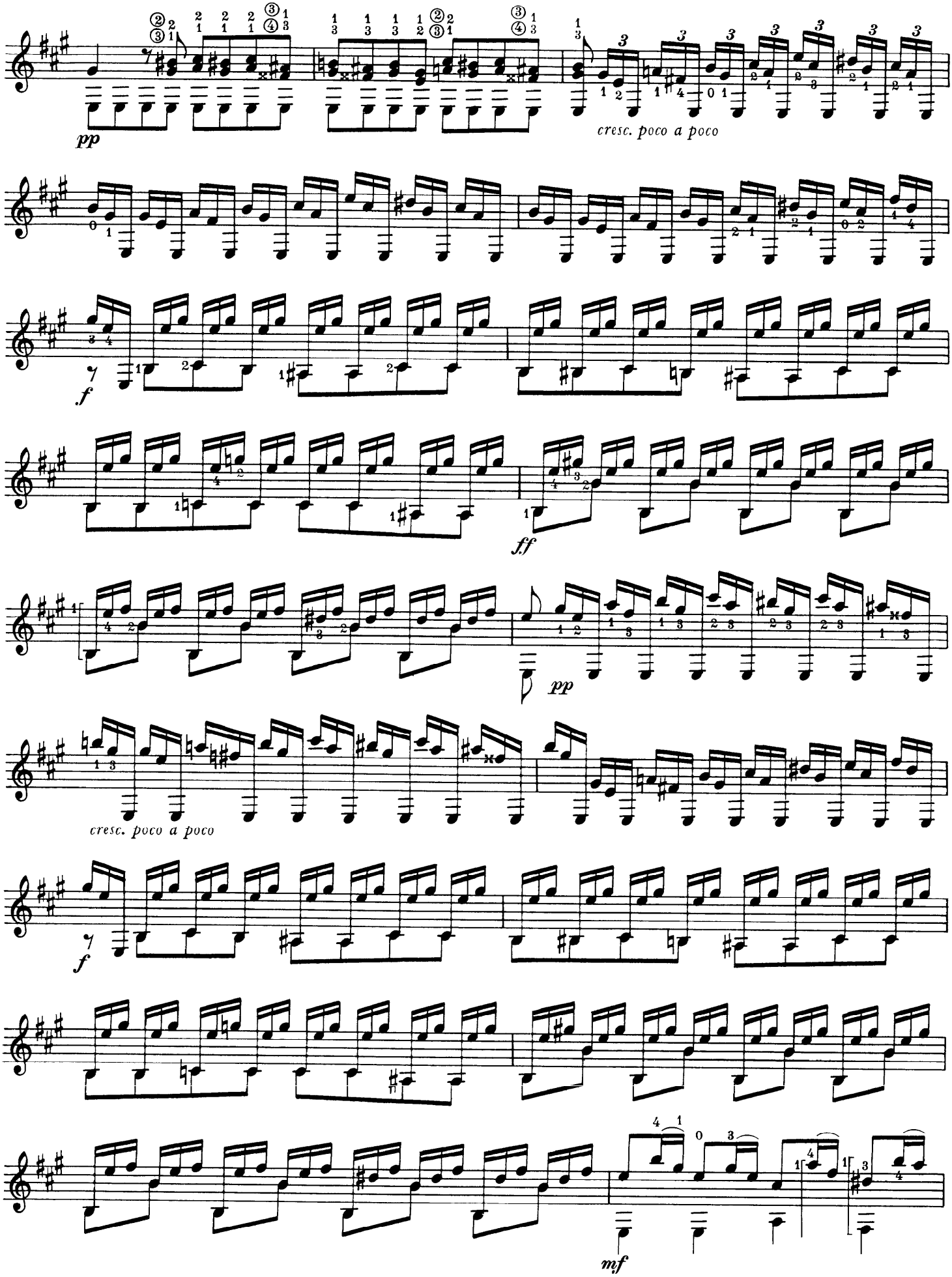
# Grande Ouverture

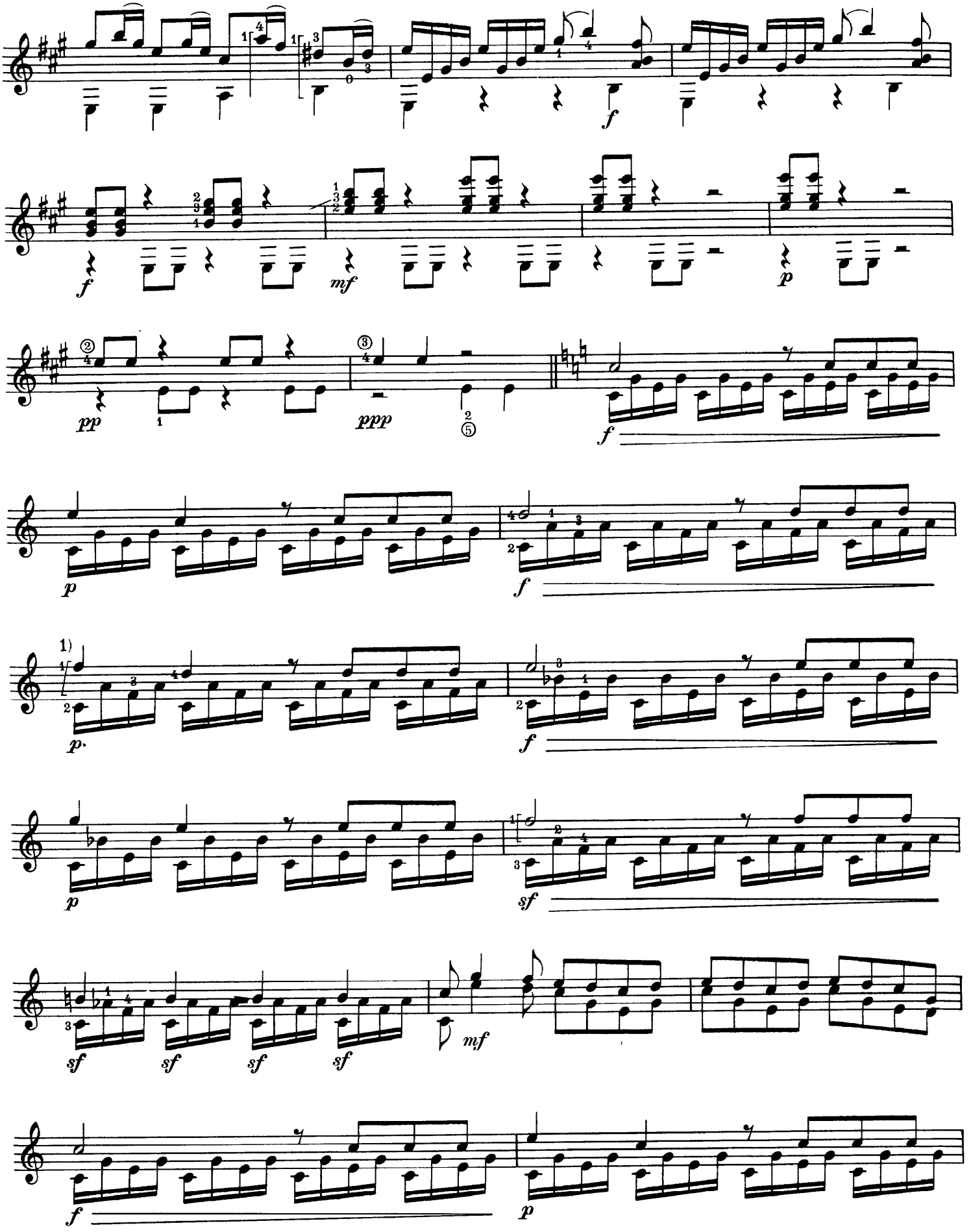
Mauro Giuliani
op. 61



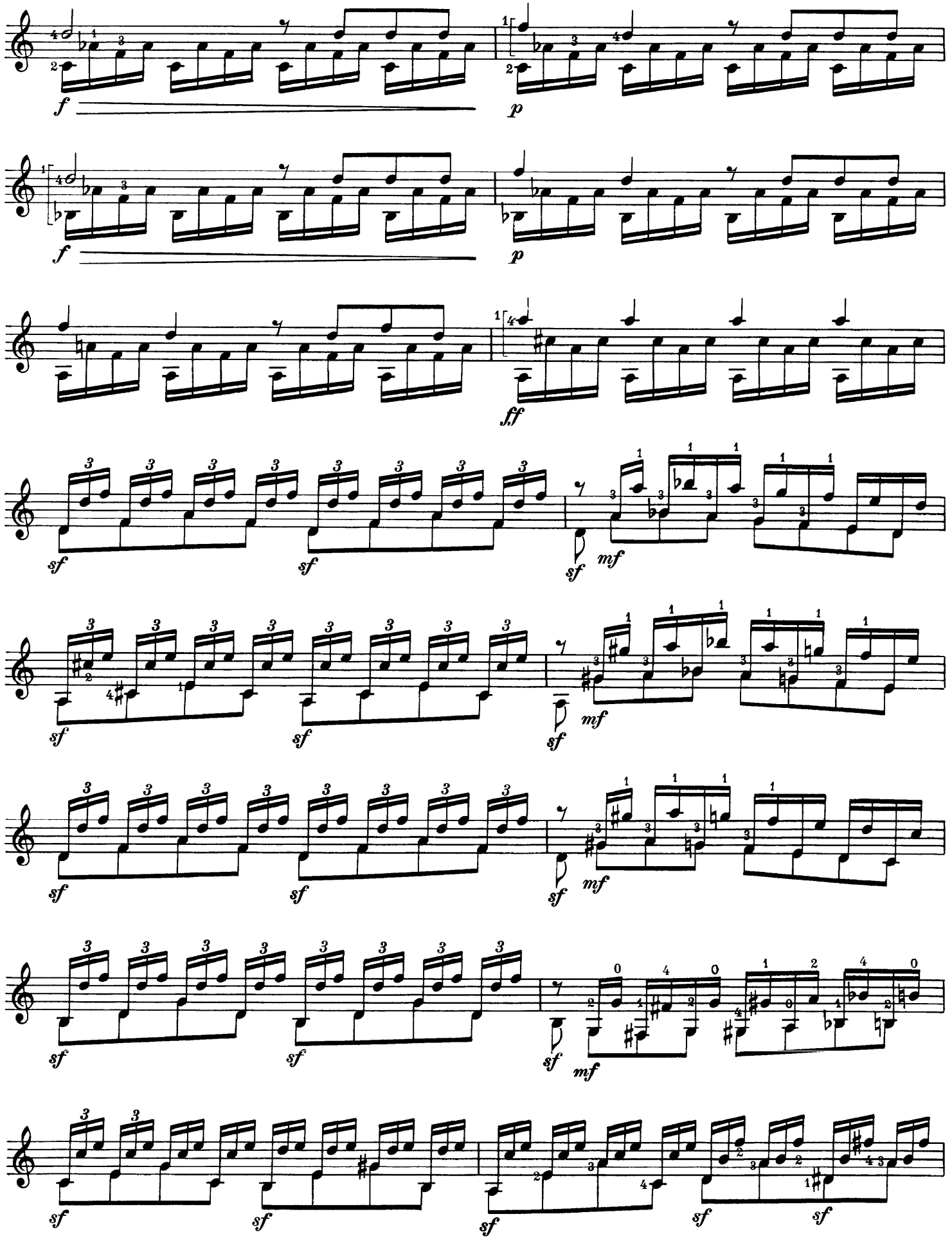


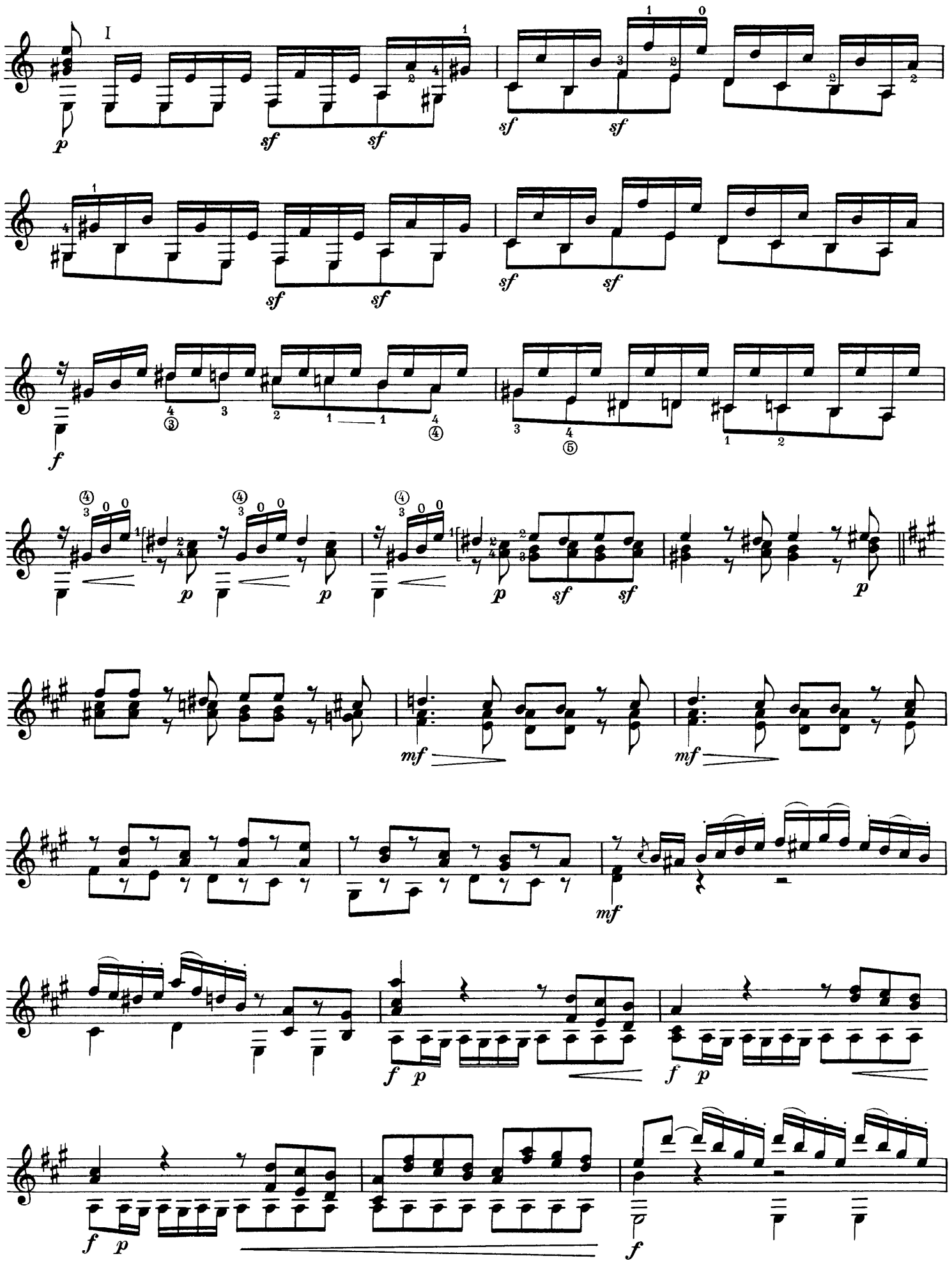

sf
p
(sf)
p
sf
p
dolce
ossia
dolce

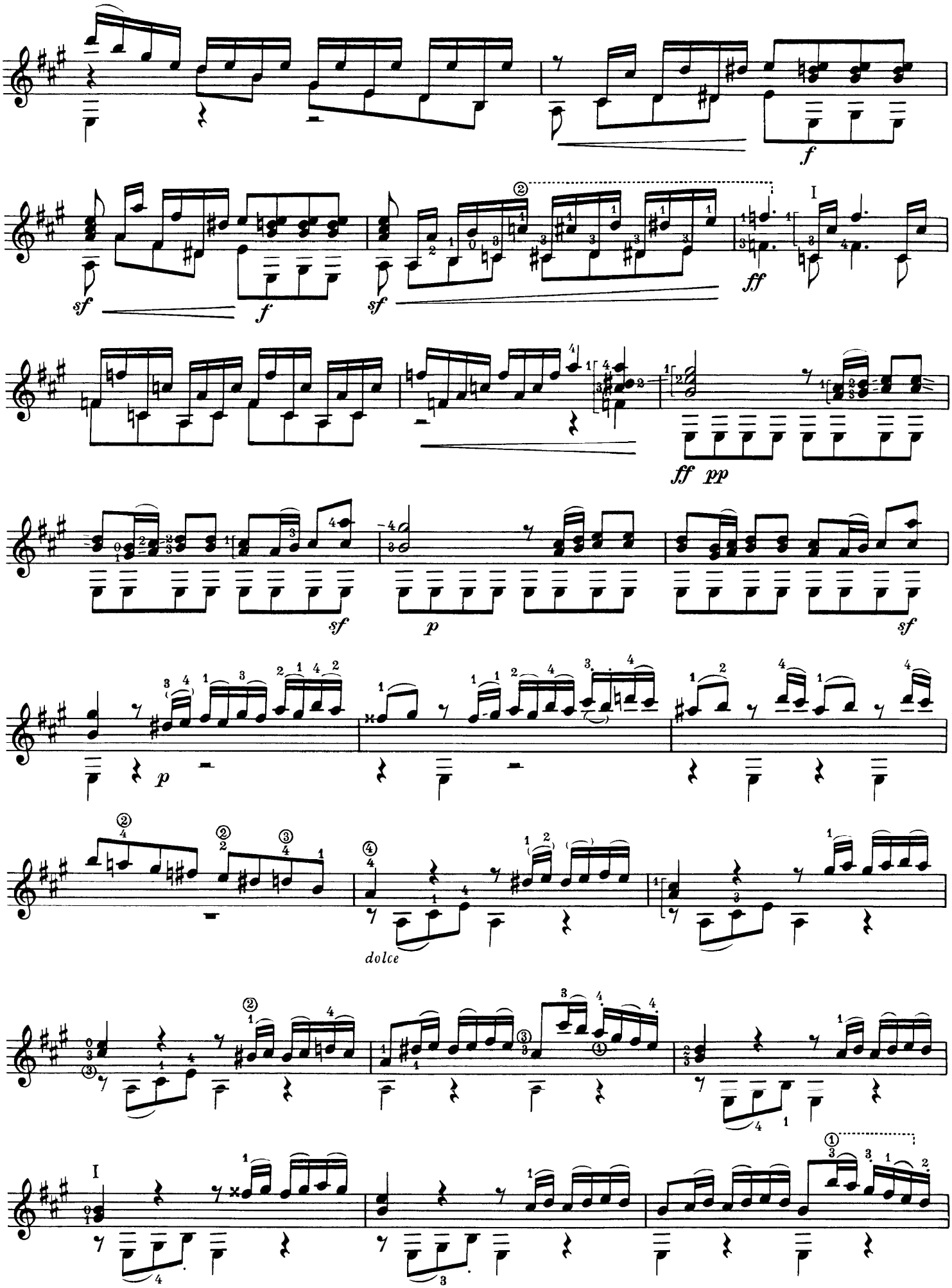

pp
cresc. poco a poco
f
ff
pp
cresc. poco a poco
f
mf

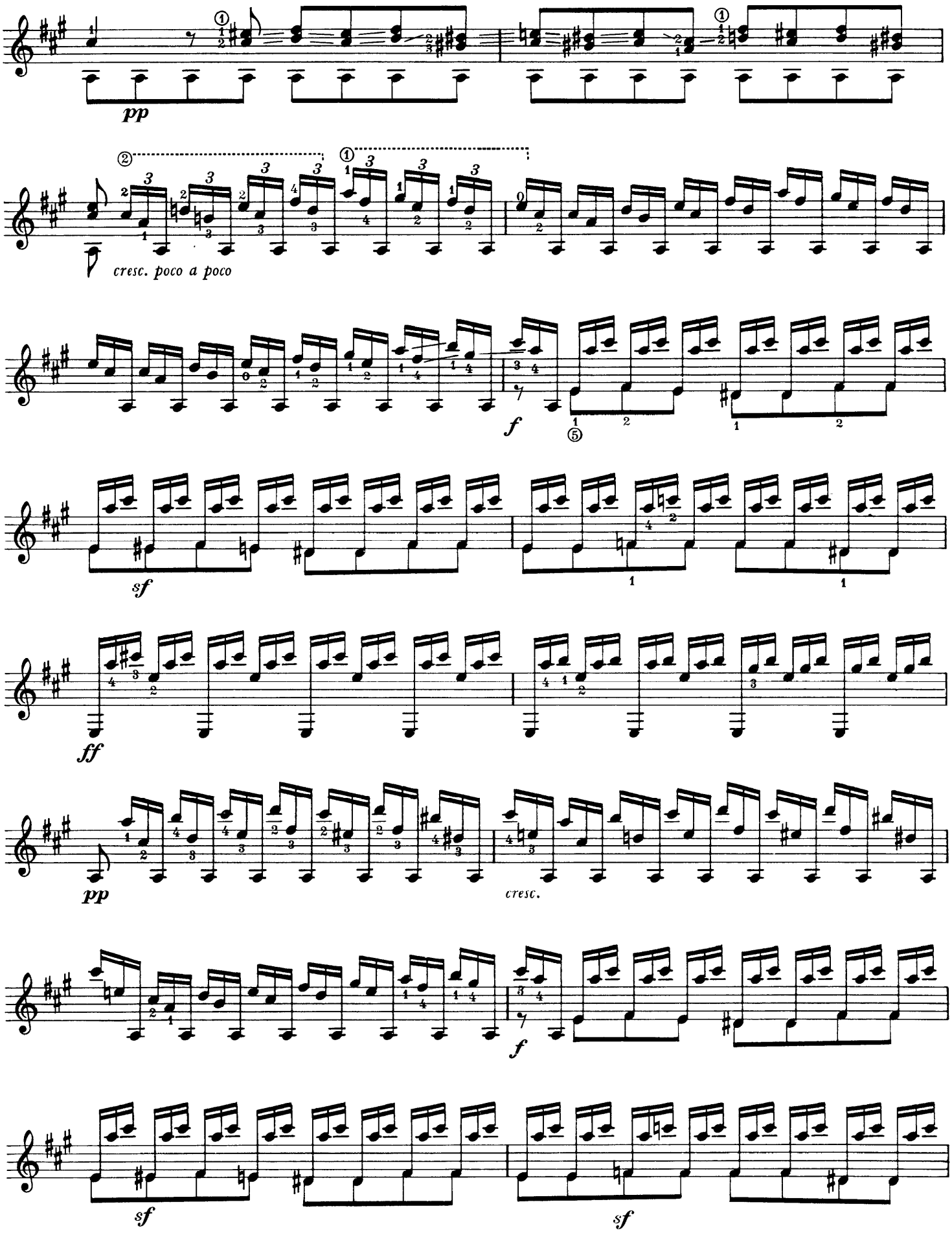


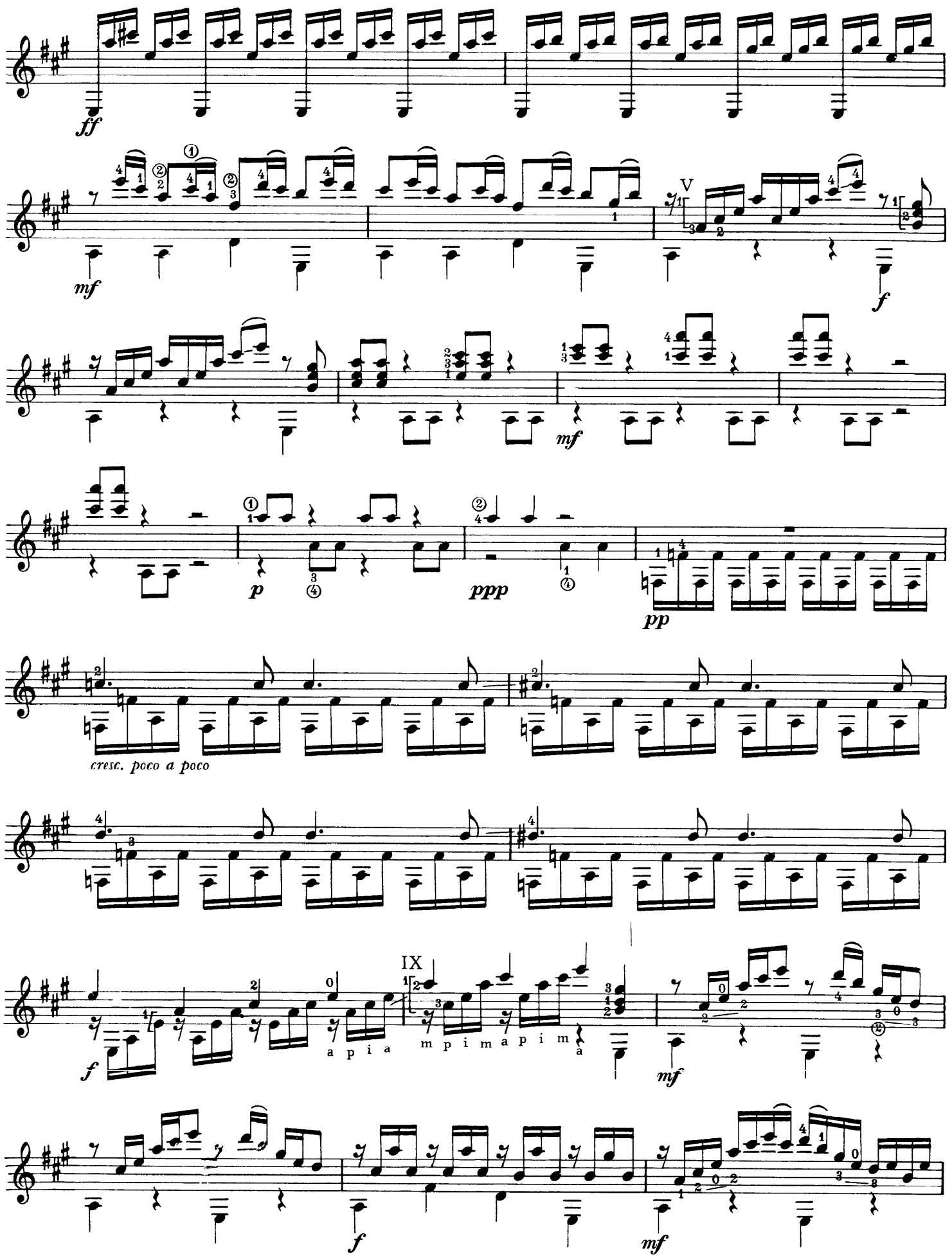

1) 1. Finger erfaßt im schrägen Barrée a und f¹ / *1st finger in oblique barrée of a and f¹*

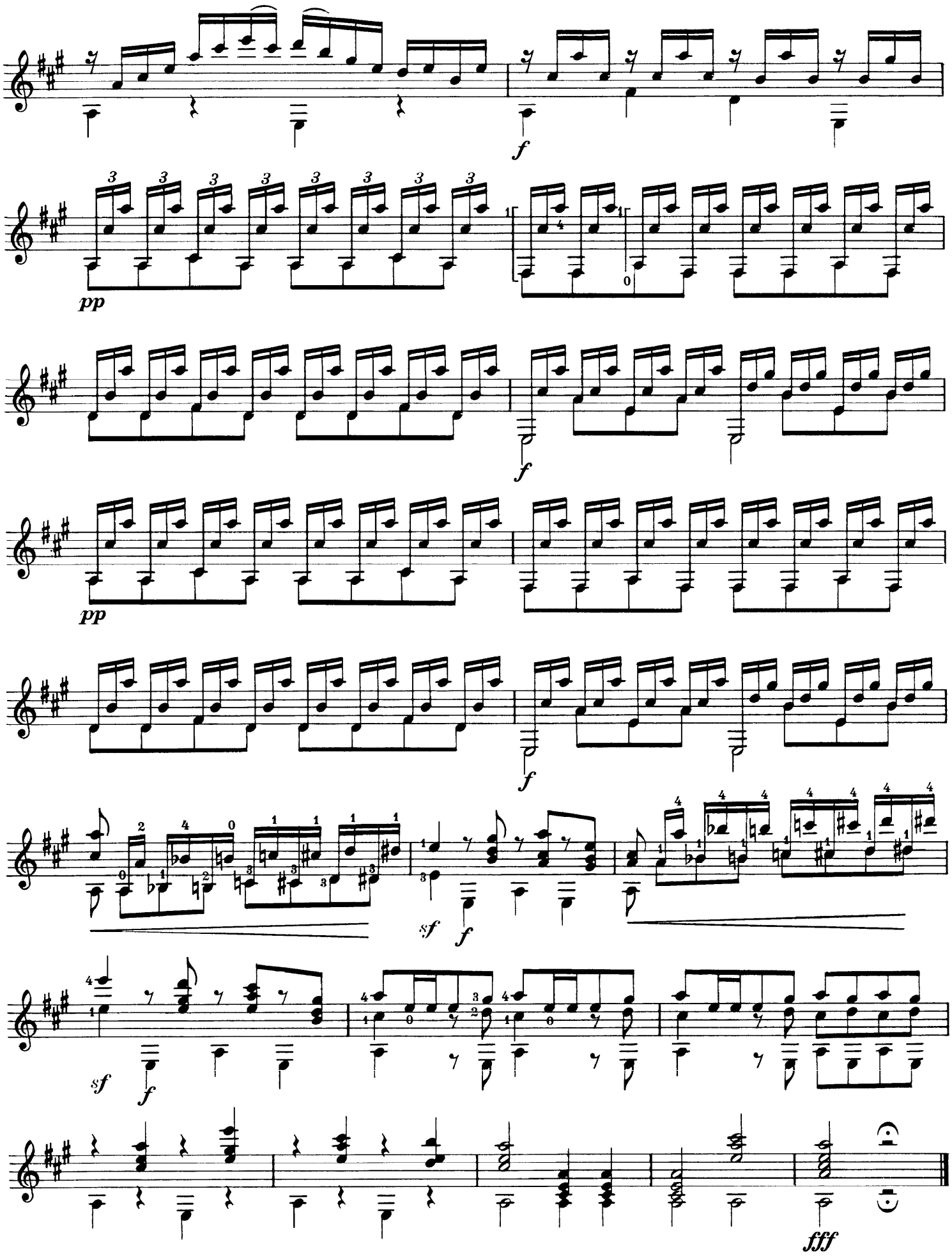

f
p
f
p
ff
sf
mf
sf
mf
sf
mf
sf
mf
sf
sf
sf
sf
sf
sf
sf
sf




f
sf
f
sf
ff
I
ff pp
sf
p
sf
p
dolce
I


pp
cresc. poco a poco
f
sf
ff
pp
cresc.
f
sf
sf


ff
mf
V
f
mf
p
ppp
pp
cresc. poco a poco
IX
a p i a
m p i m a p i m a
mf
f
mf

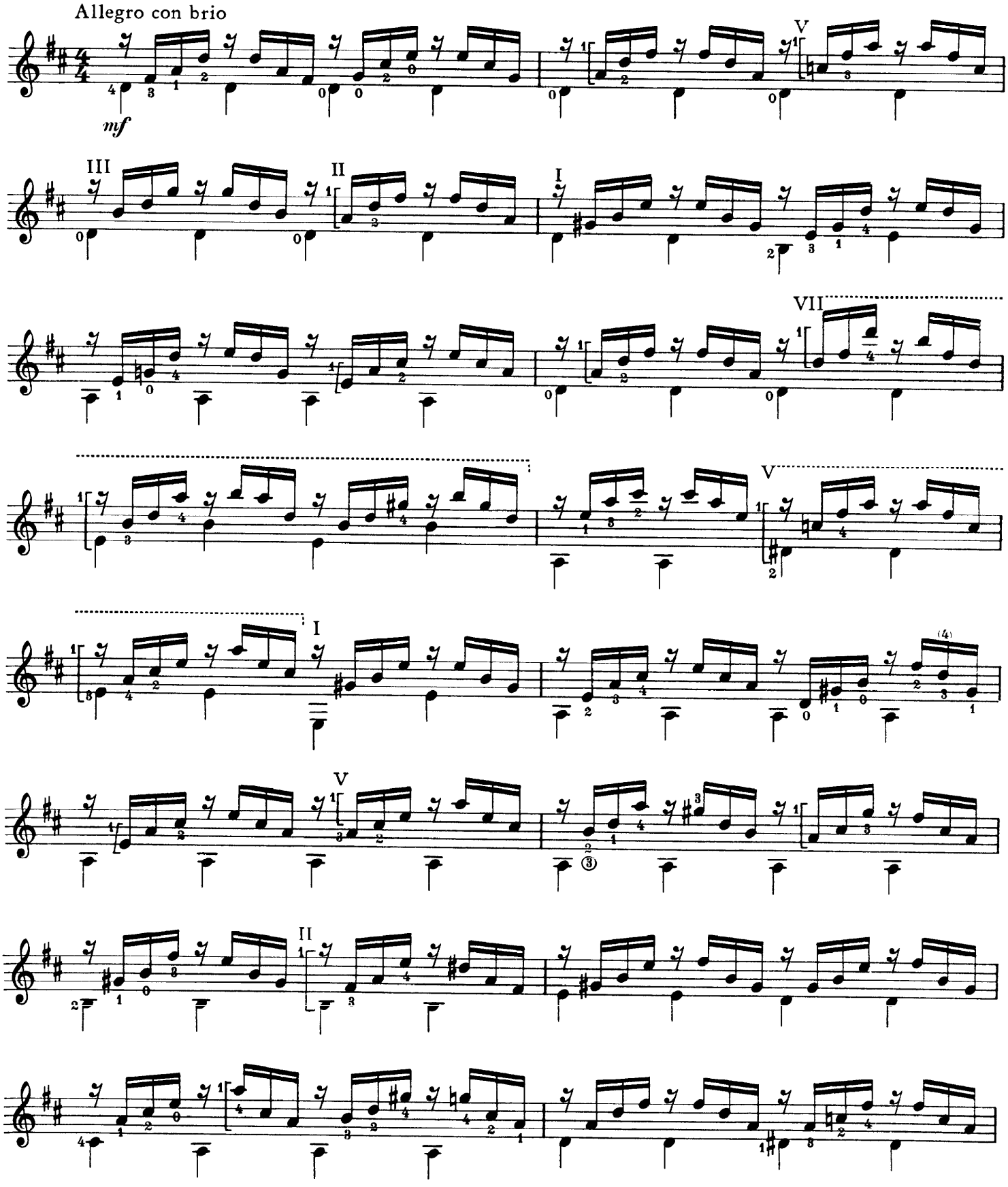

f
pp
f
pp
f
sf
f
sf
f
fff

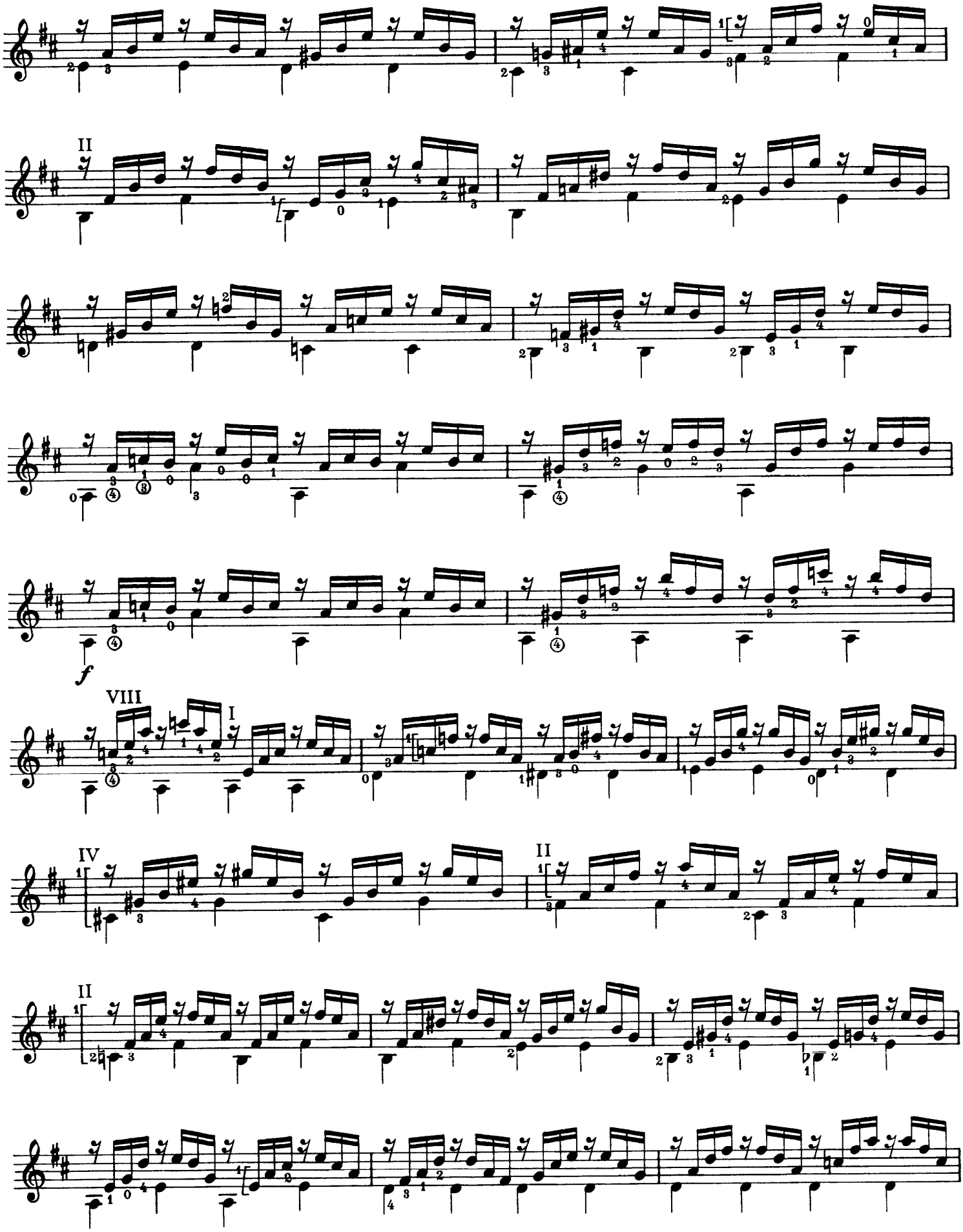
# Drei Präludien

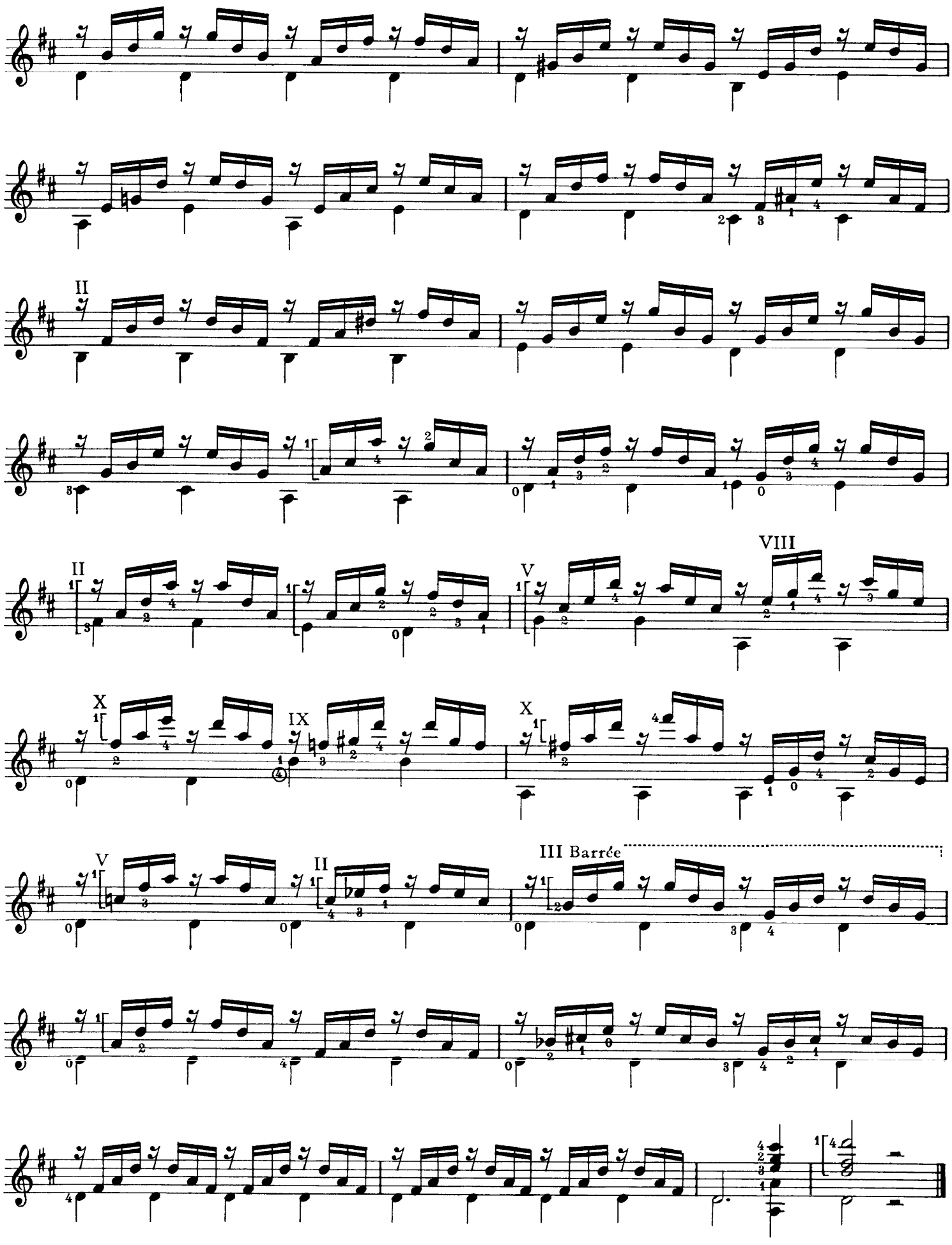
*(Three Preludes)*

## 1

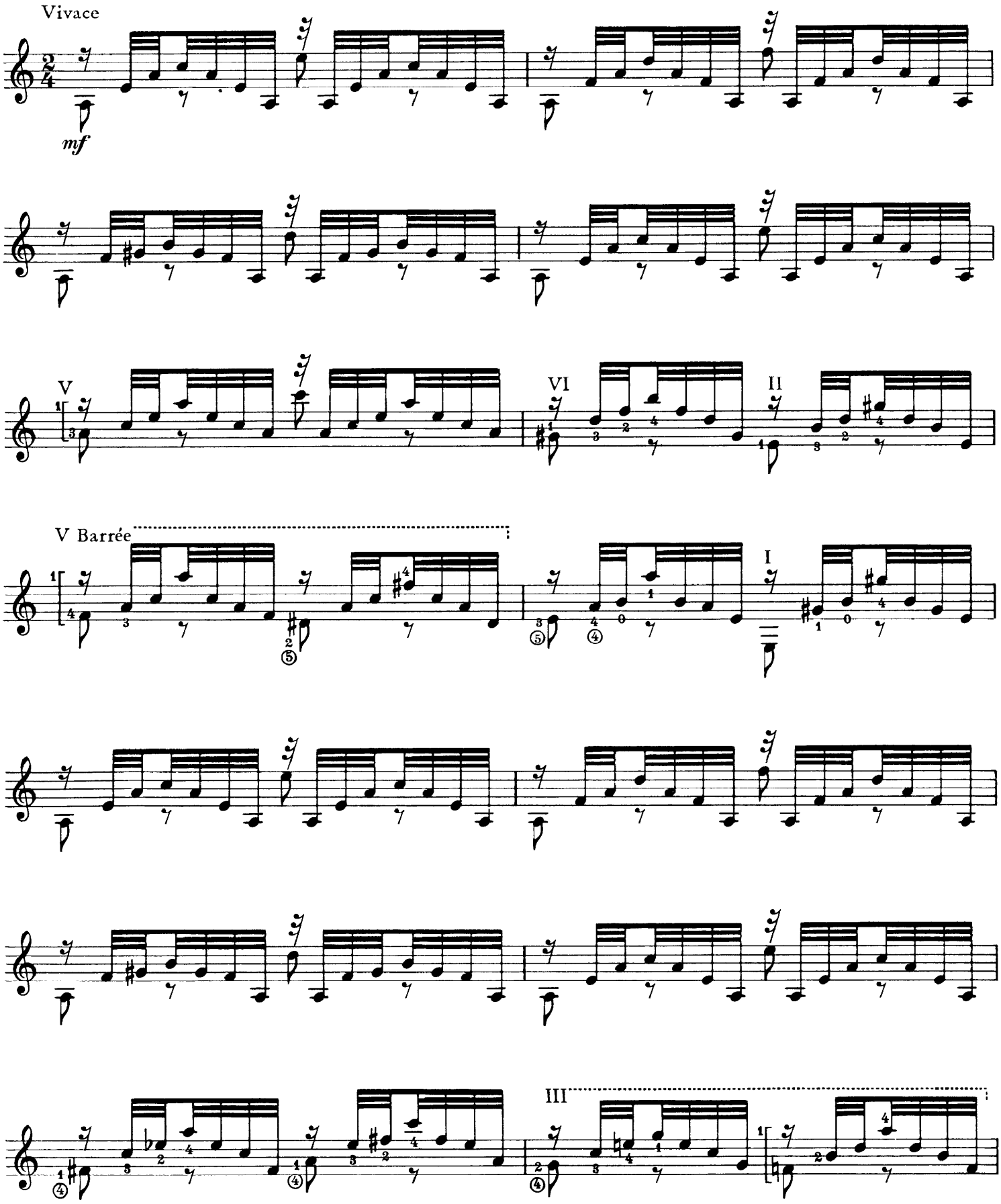
Mauro Giuliani
op. 83, Nr. 1 - 3

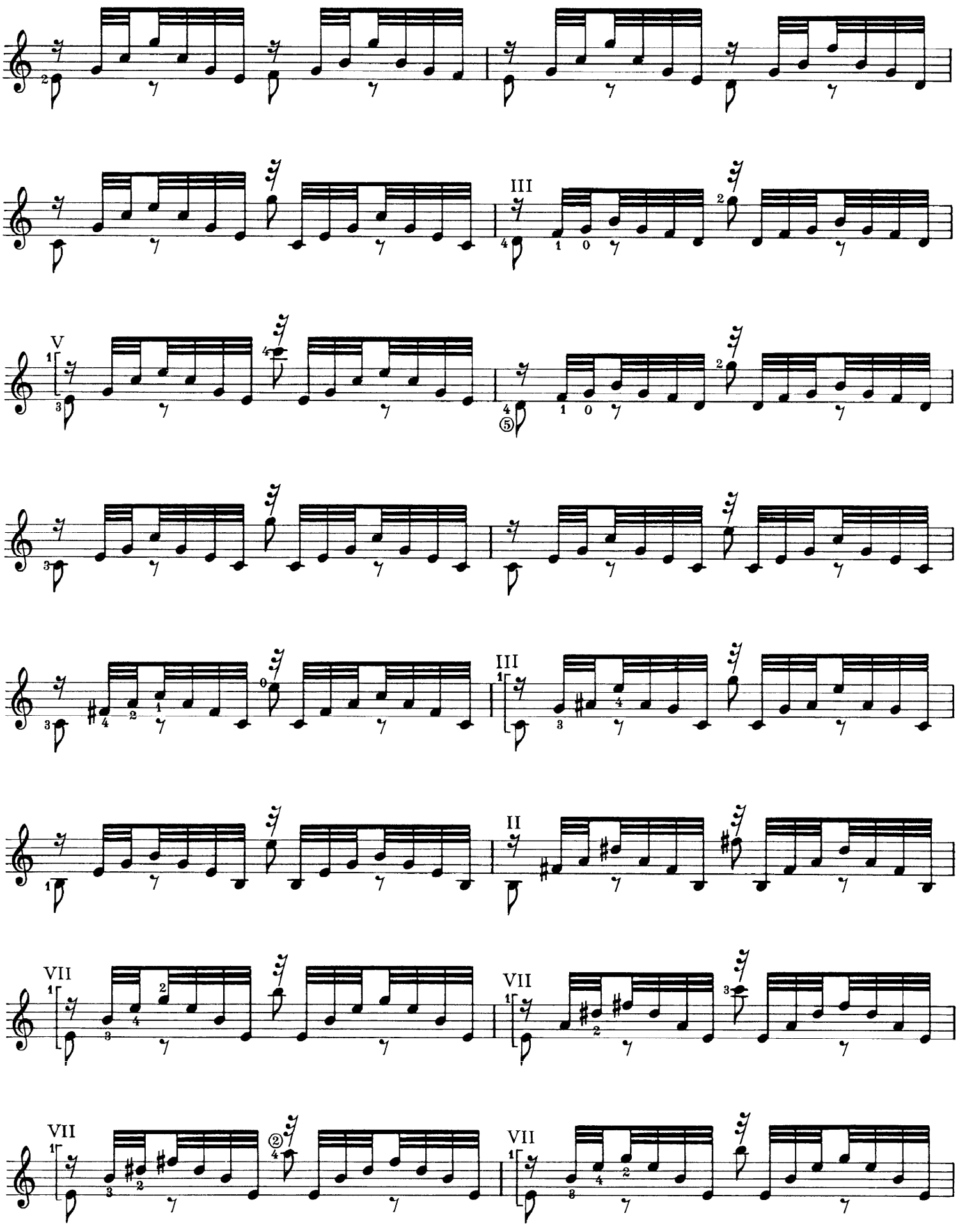


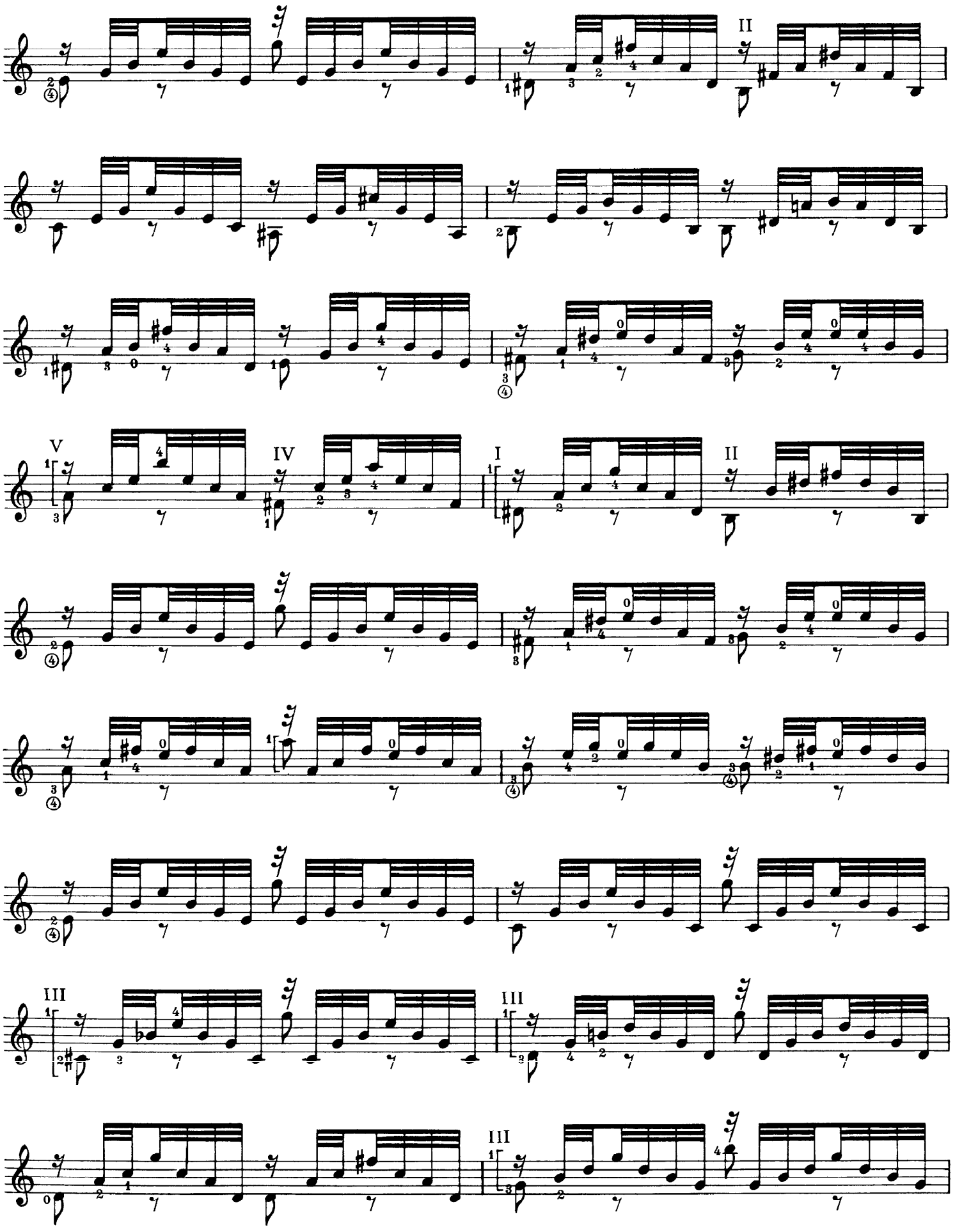


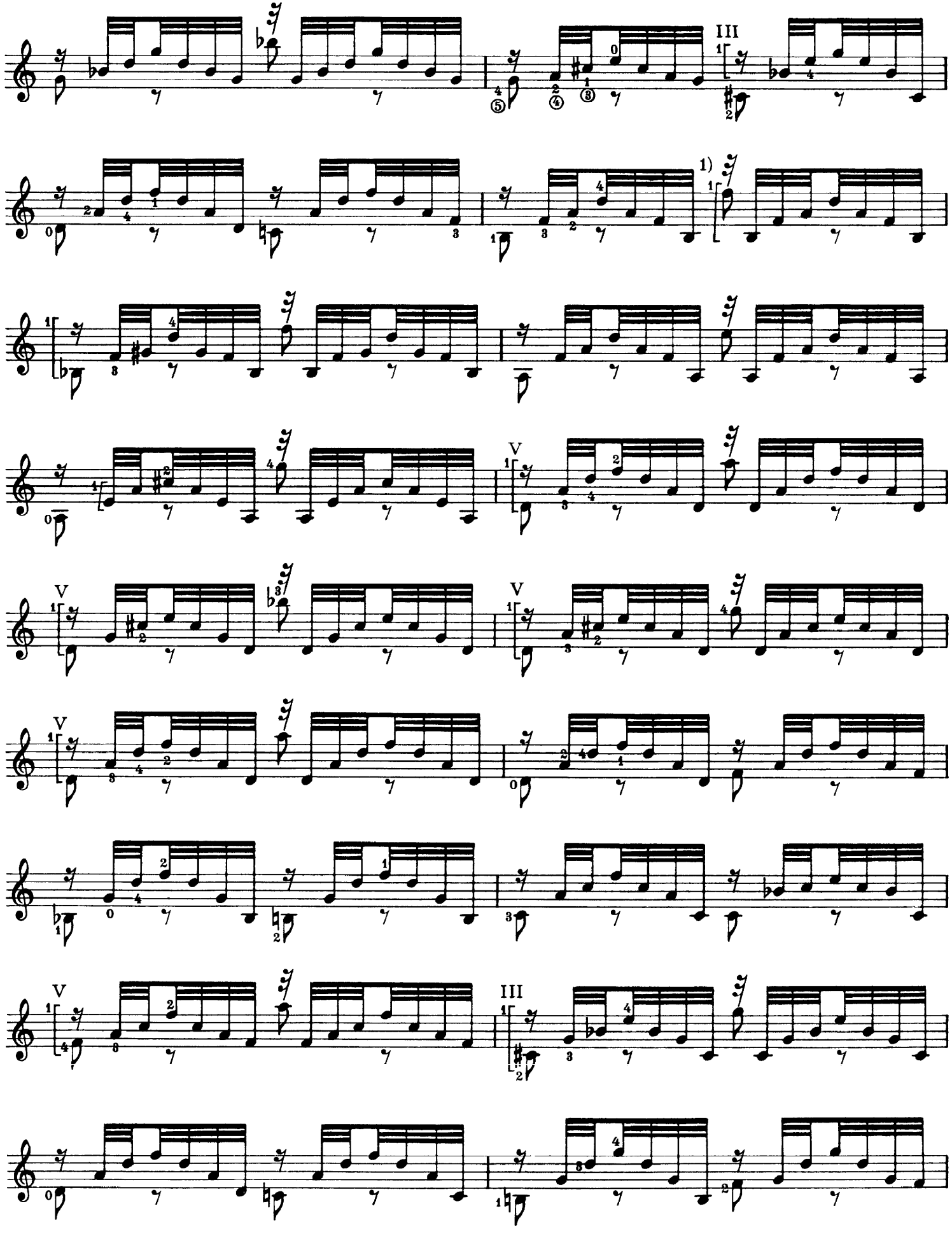

II
II
V
VIII
X
IX
X
V
II
III Barrée

# 2

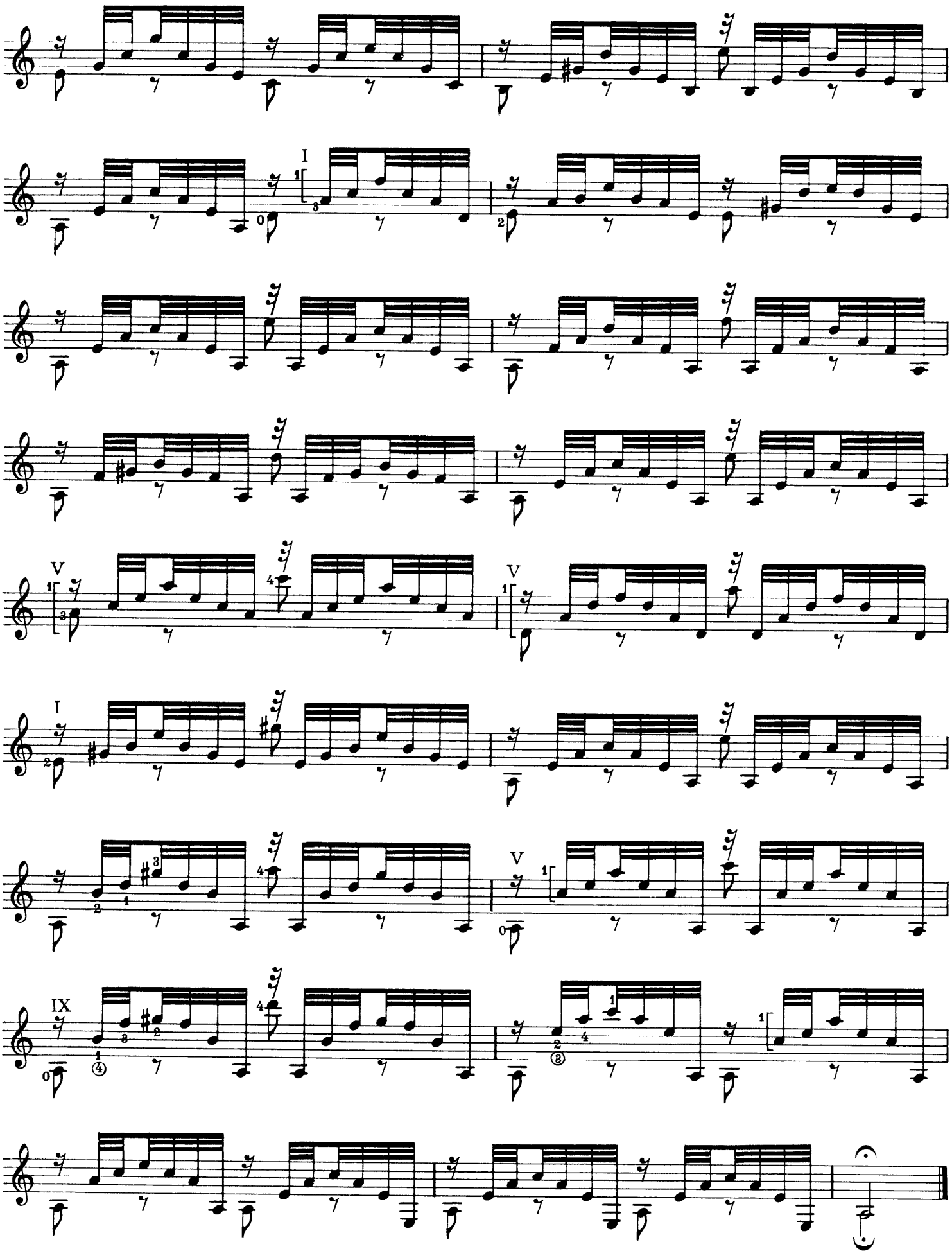






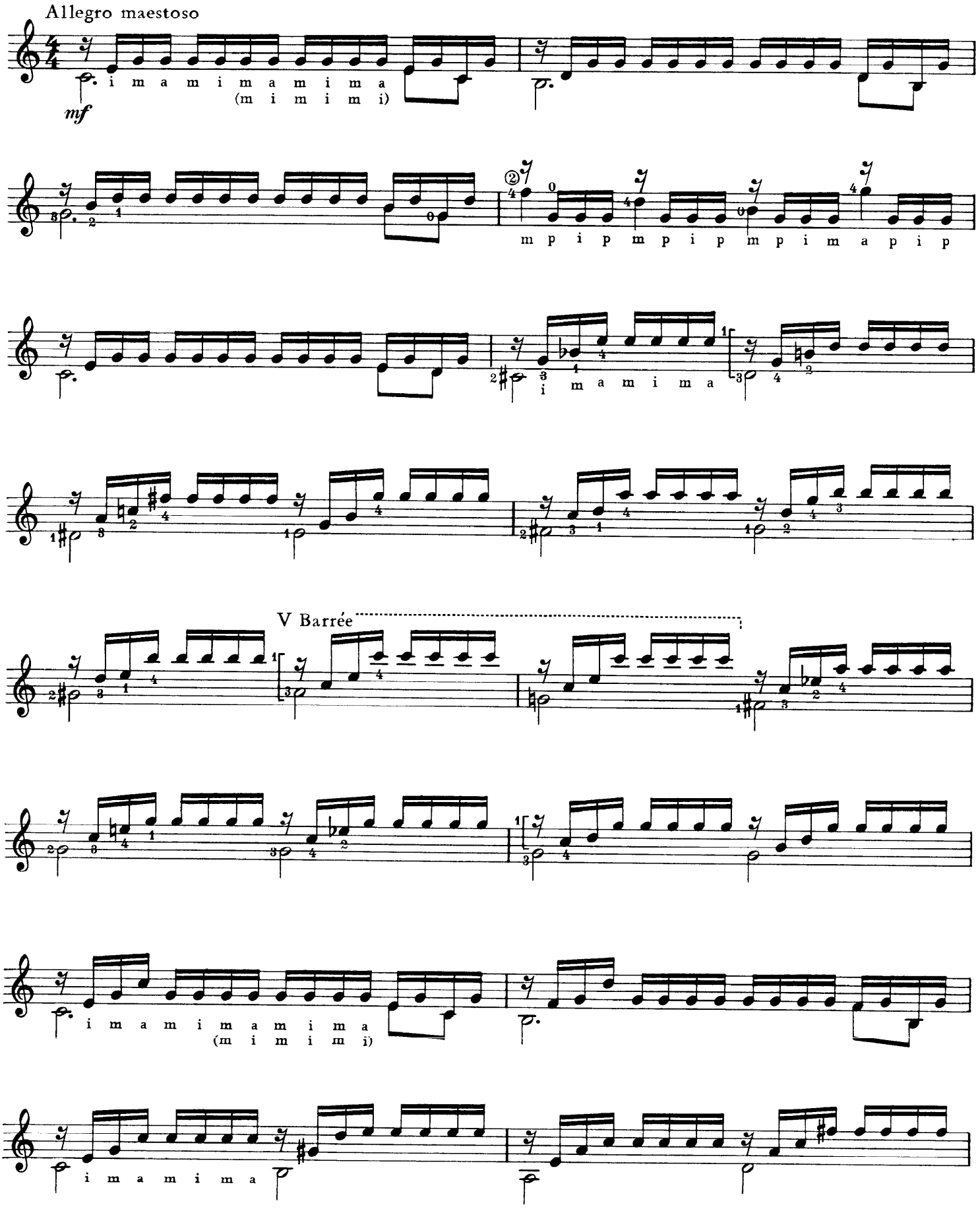


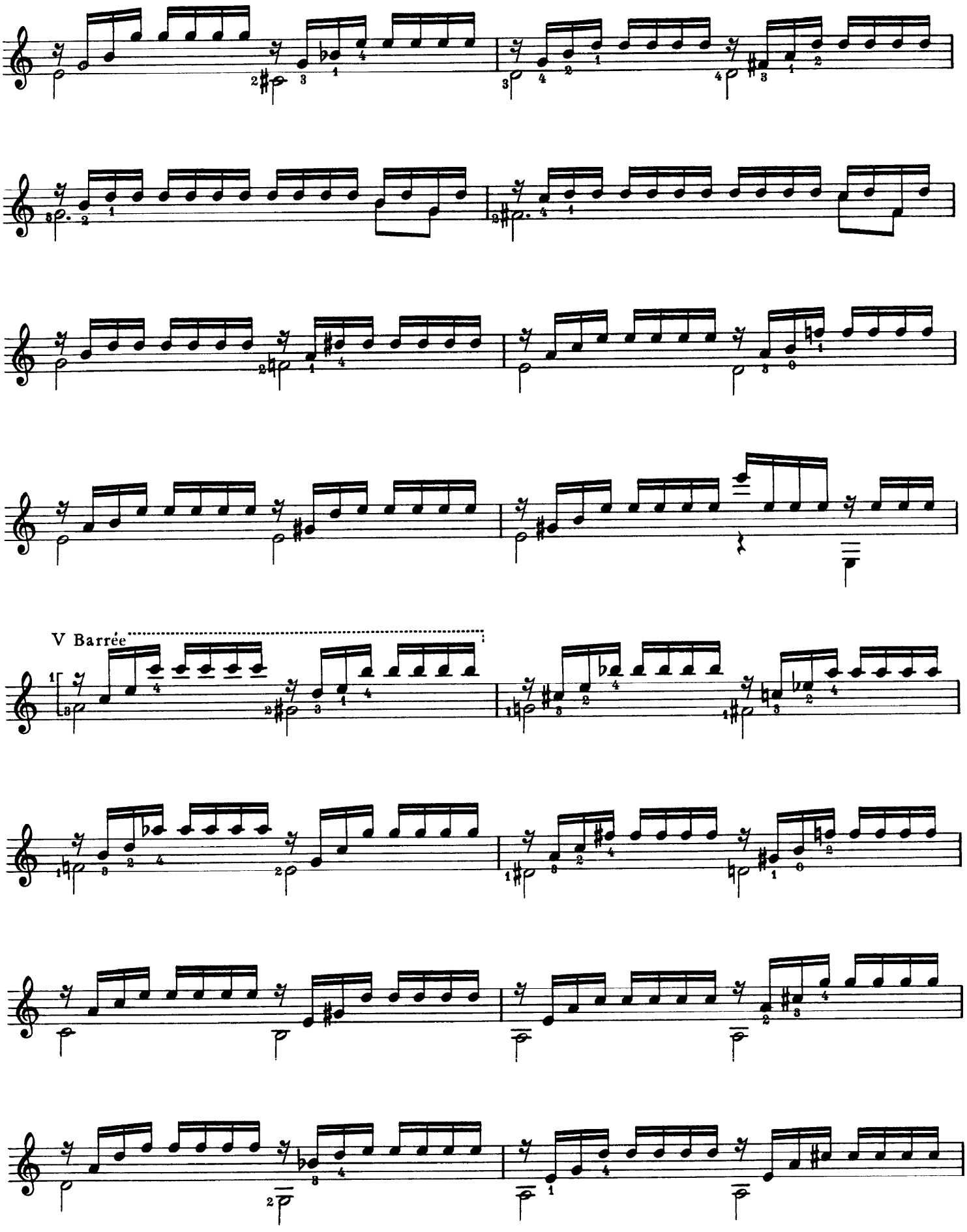
1) schräges Barrée / *oblique barrée*

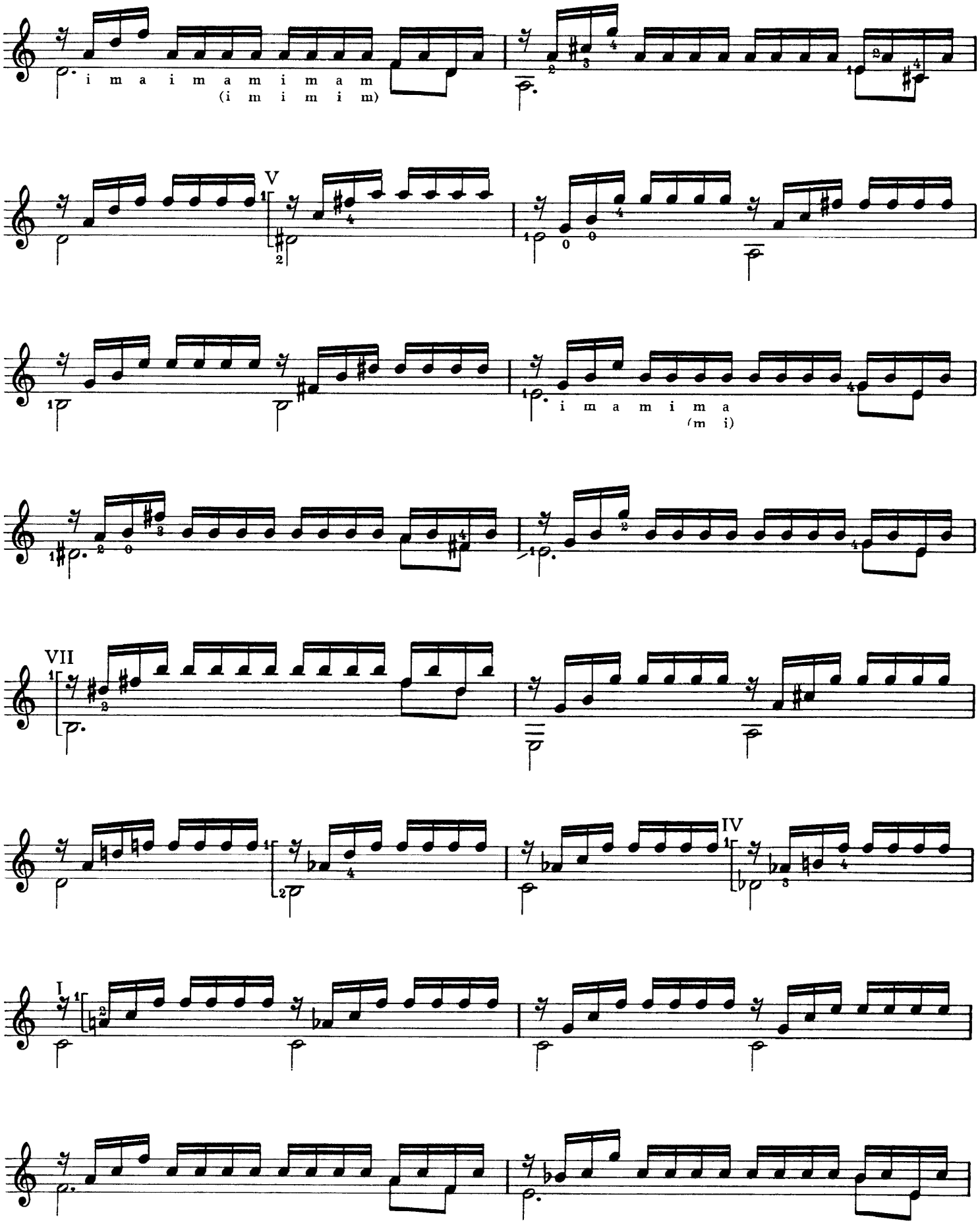


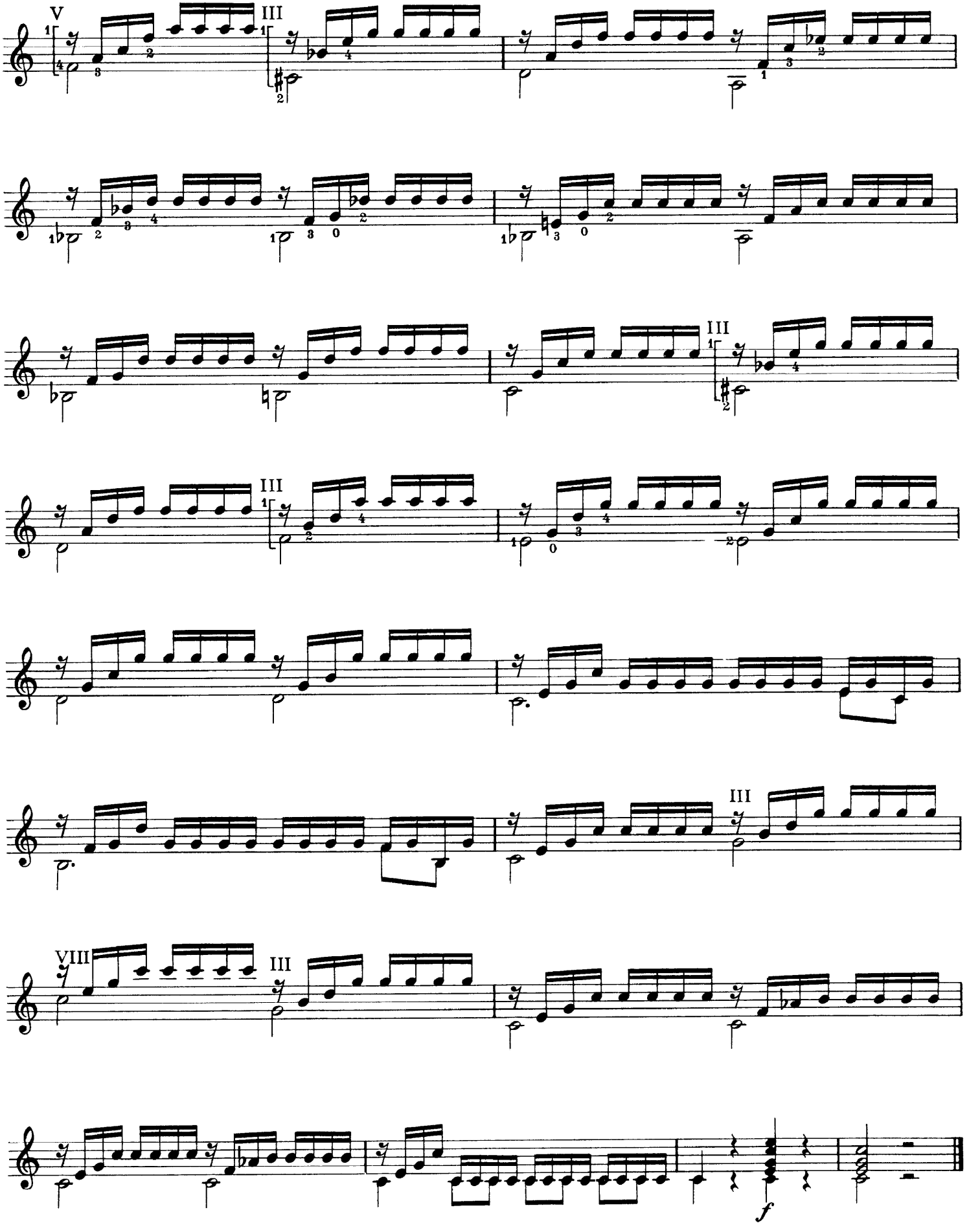
# 3

Allegro maestoso




V Barrée

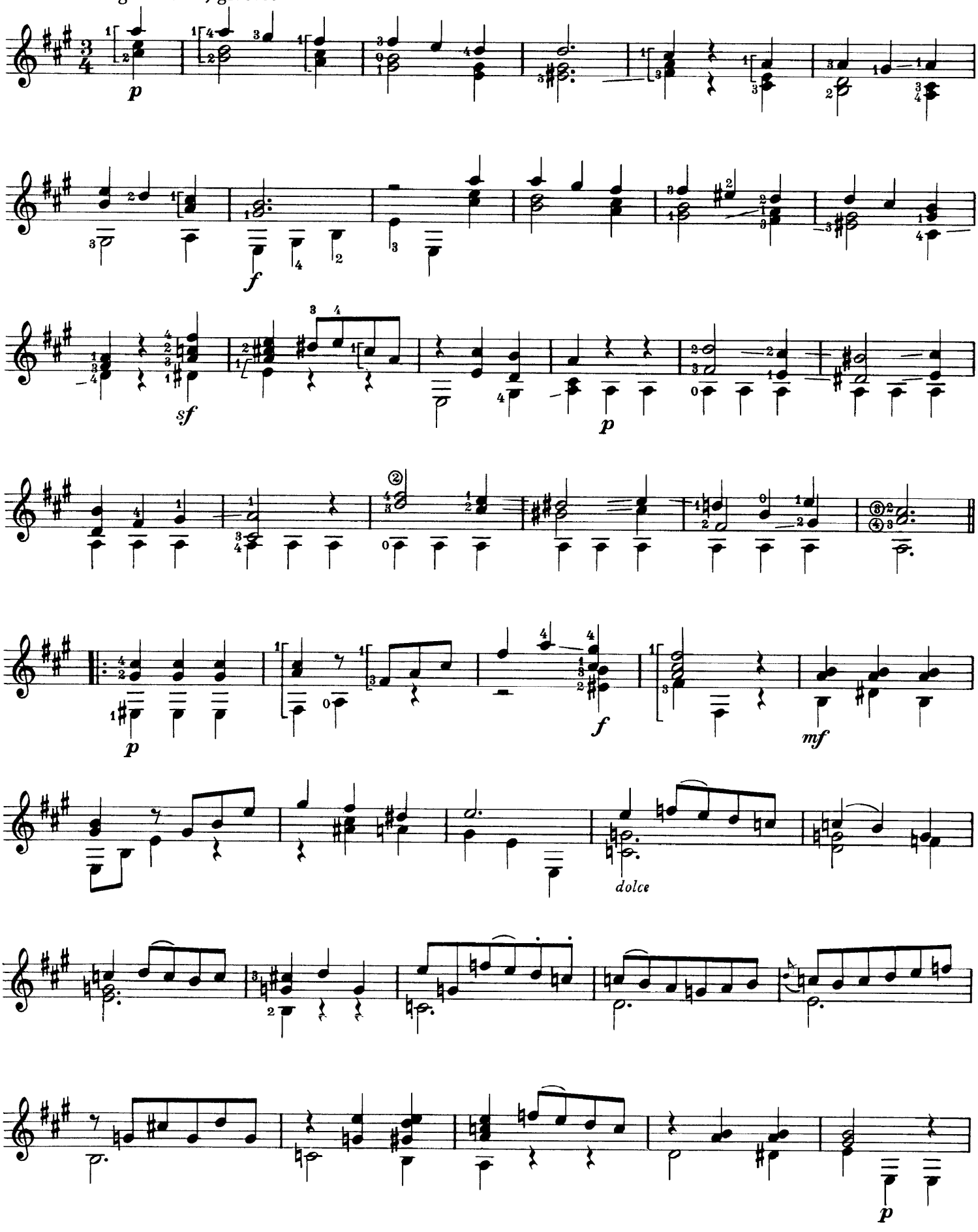

i m a i m a m i m a m
(i m i m i m)
V
i m a m i m a
(m i)
VII
IV
I

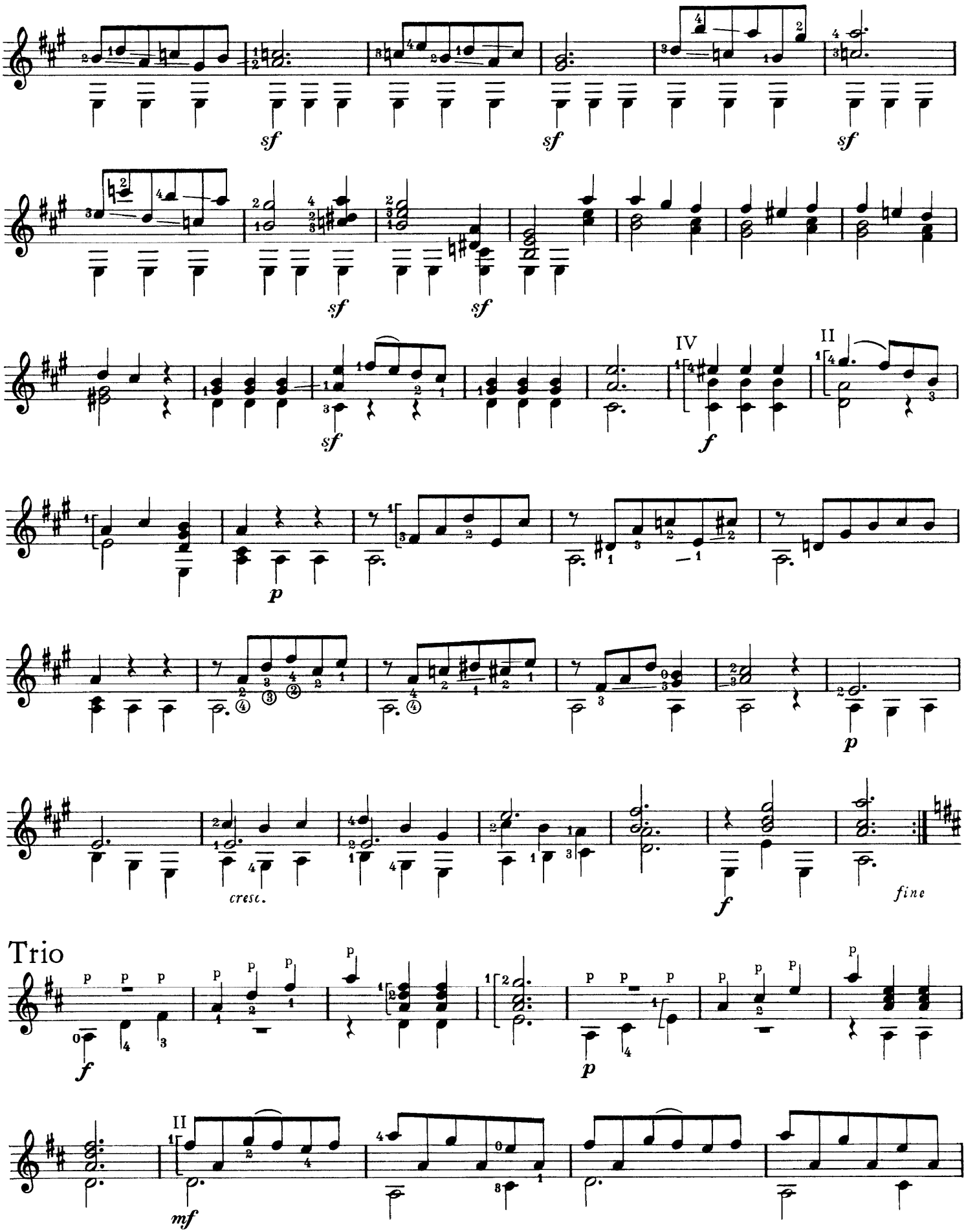

V
III
III
III
III
VIII
III
f

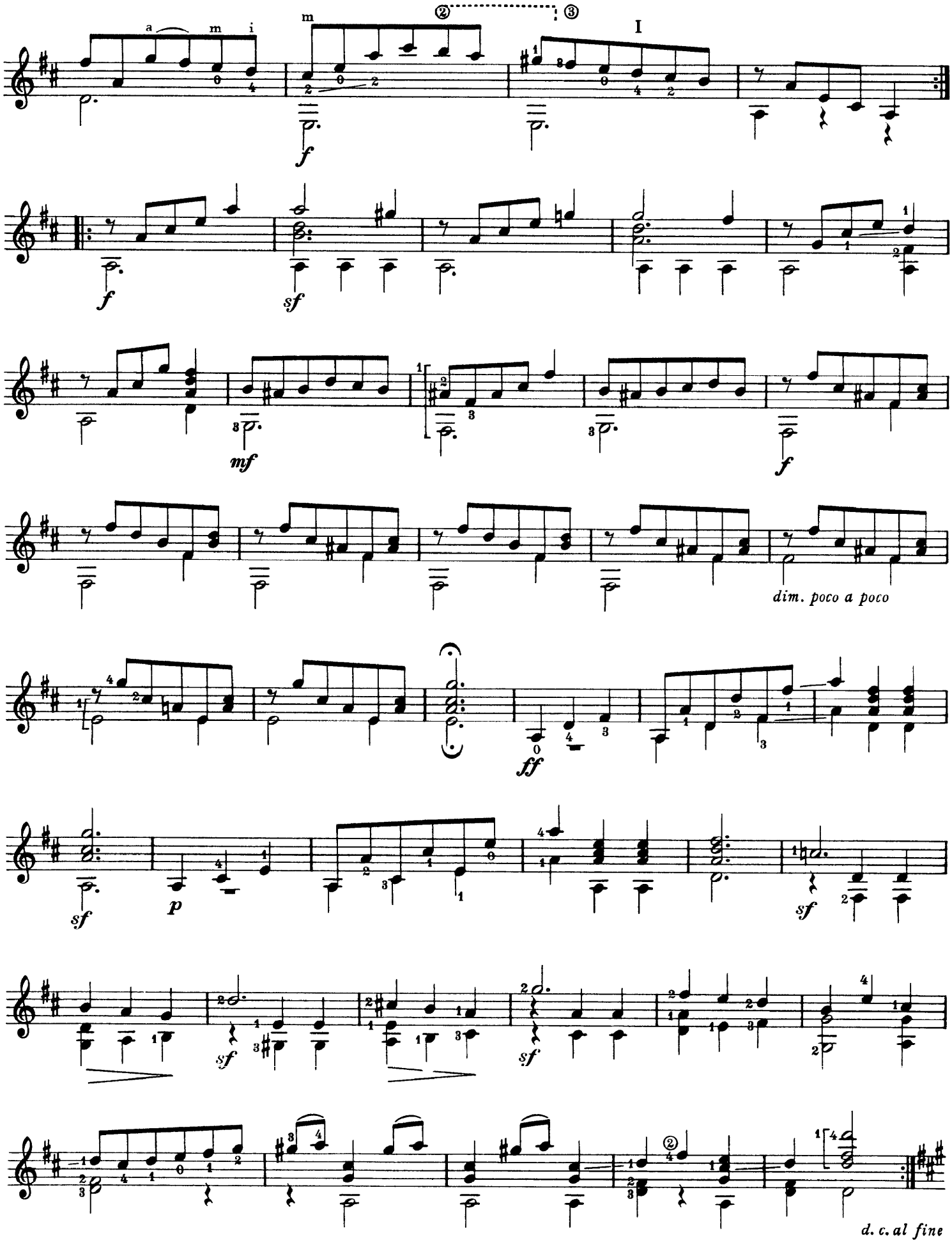
# Scherzo

Mauro Giuliani
op. 101, Nr. 4

Allegro vivace, giocoso




sf
sf
sf
sf
sf
sf
IV
f
II
p
p
cresc.
f
fine
Trio
p
f
p
II
mf


a m i
m
I
f
sf
mf
dim. poco a poco
ff
p
d. c. al fine

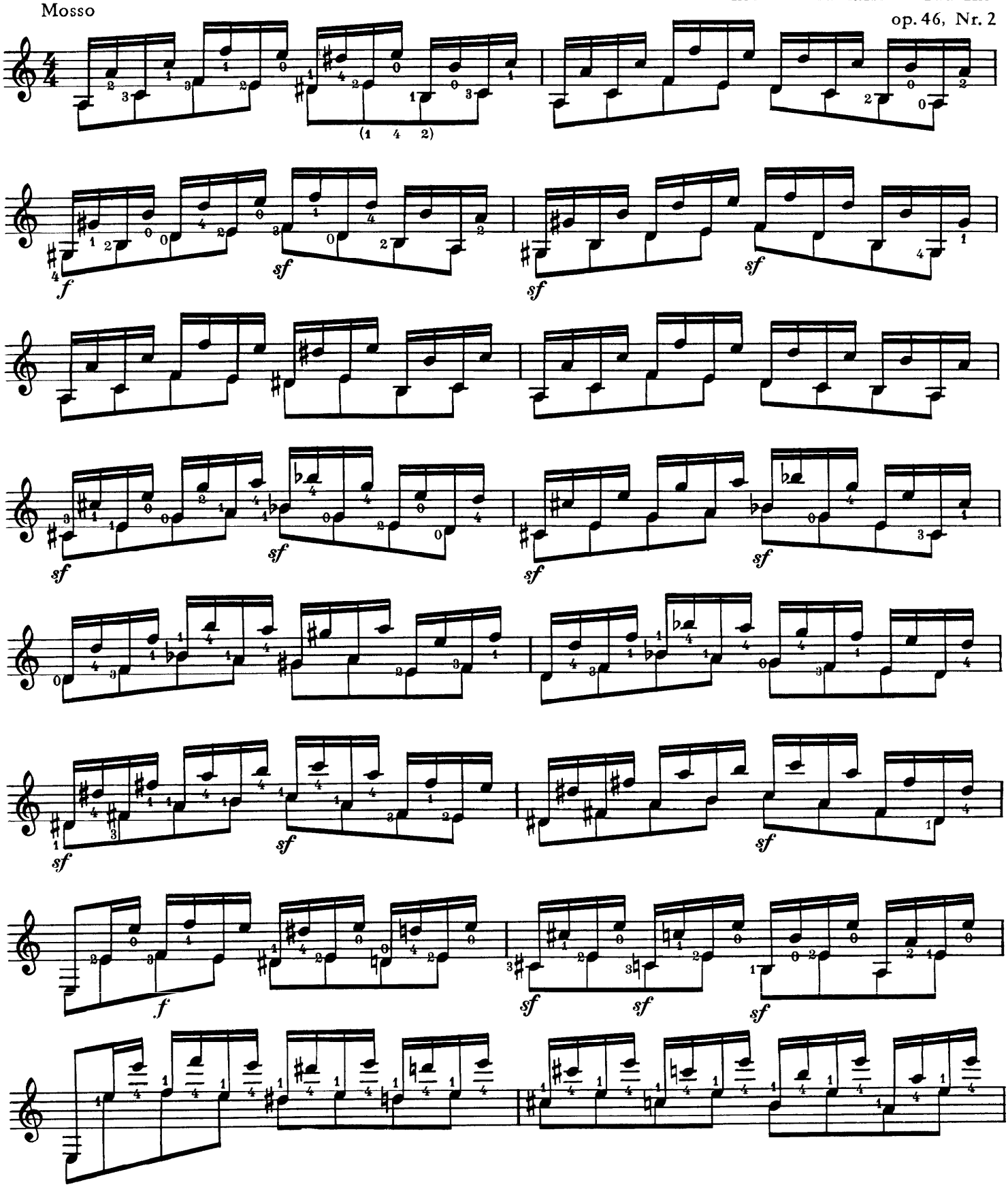
# Vier Präludien

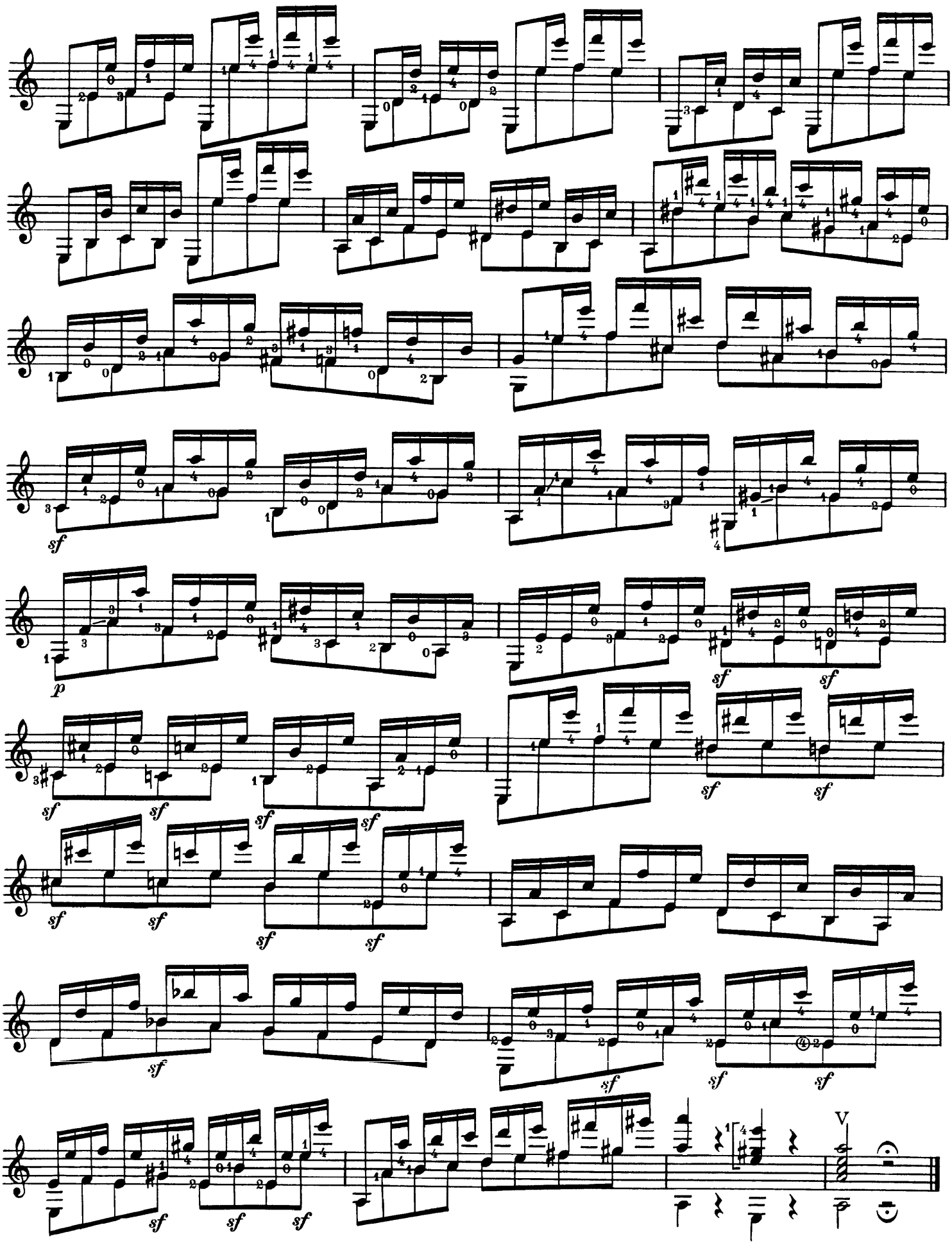
*(Four Preludes)*

## 1

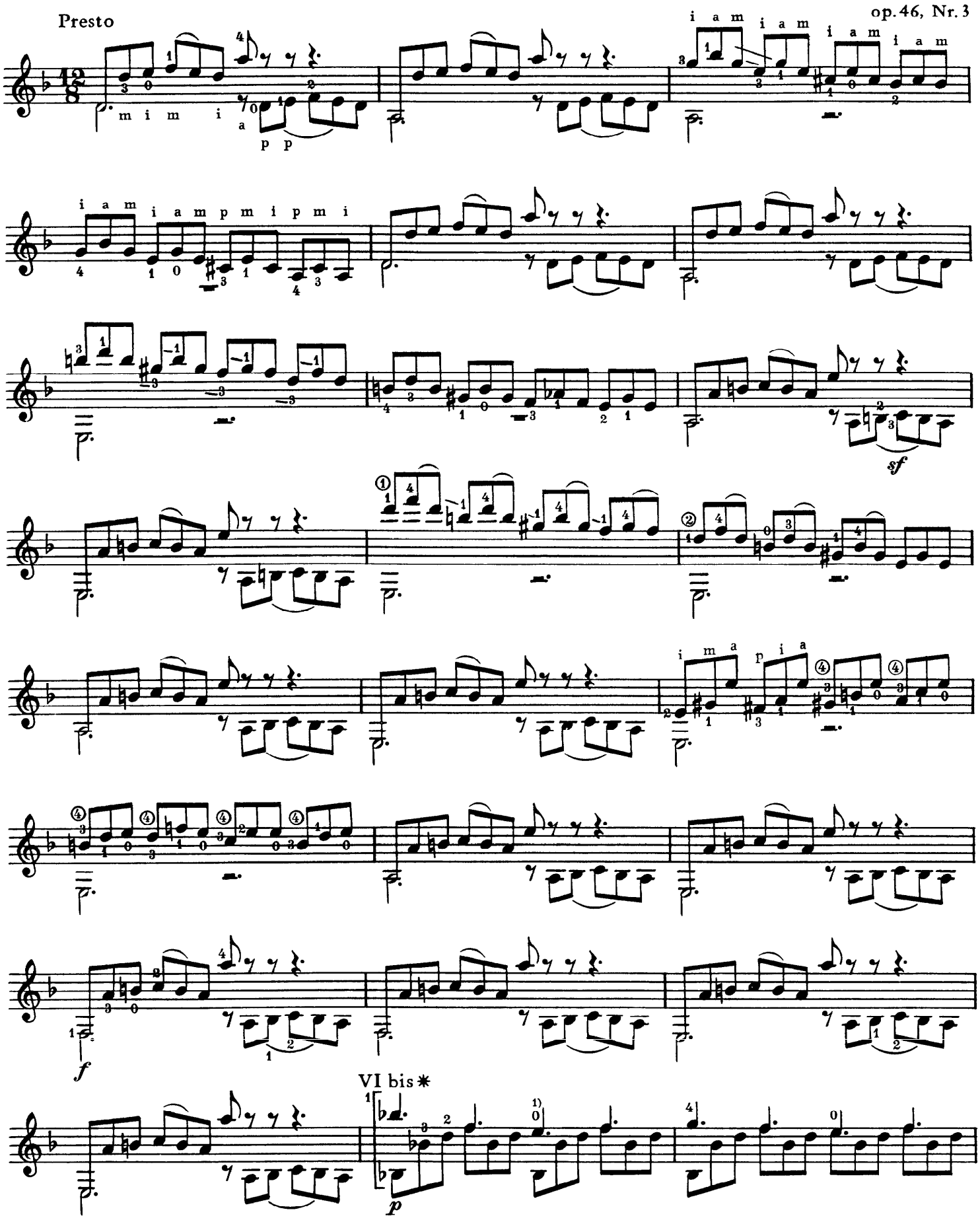
Emilia Giuliani - Giulelmi
op. 46, Nr. 2

Mosso

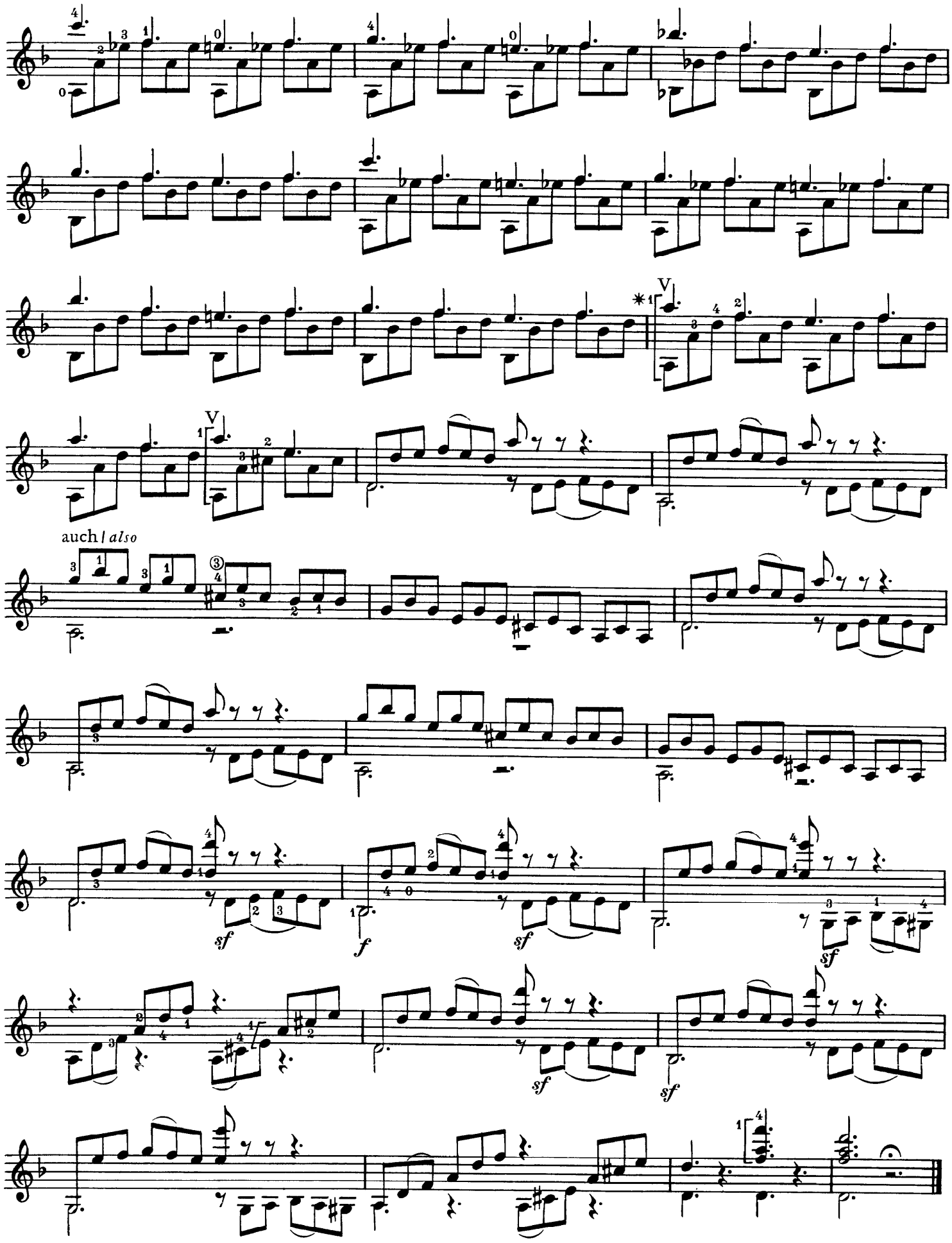



sf
p
sf
V

# 2



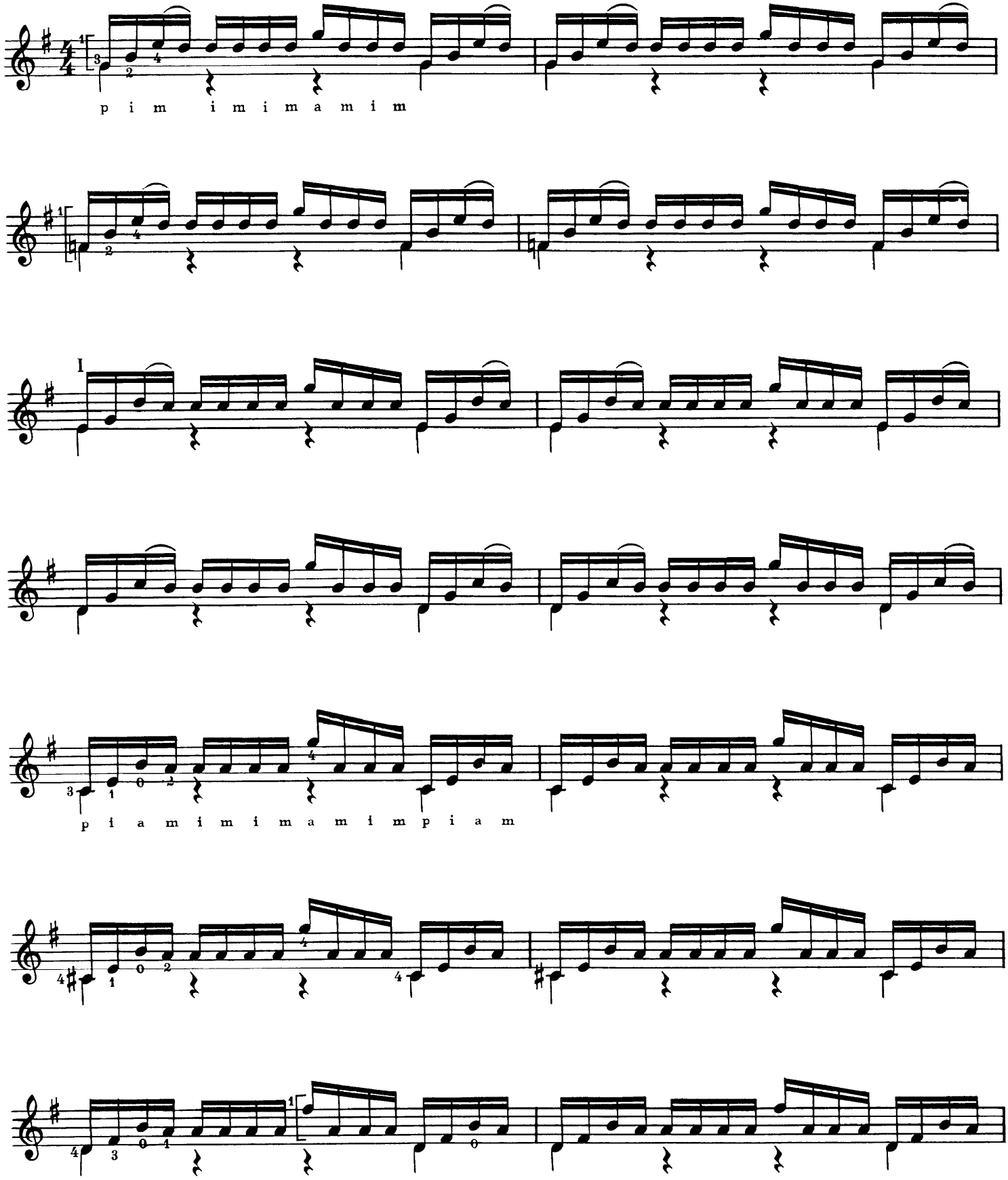

1) Barrée „lüften“ / *“lift” the barrée*

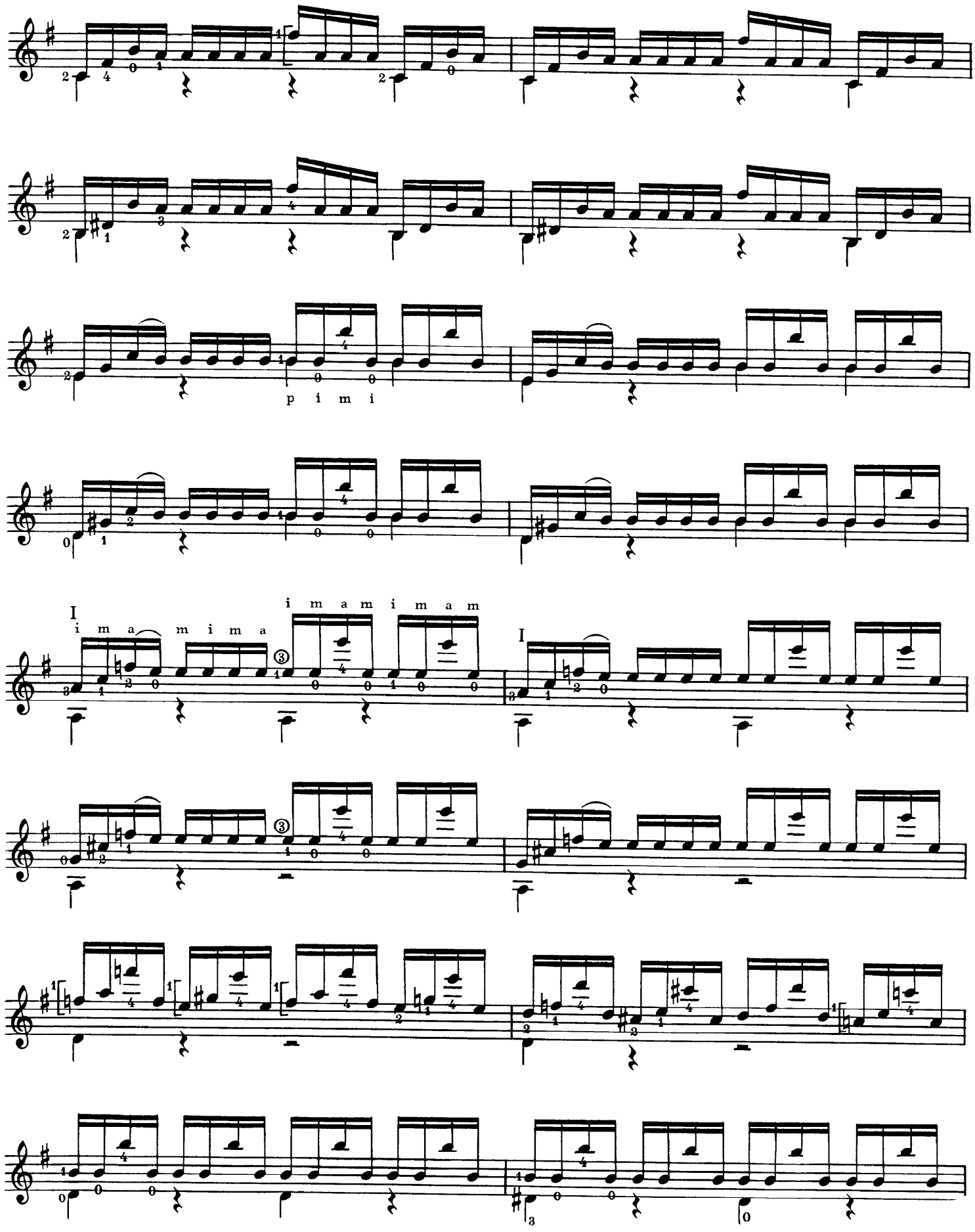

auch / also
V
sf
f

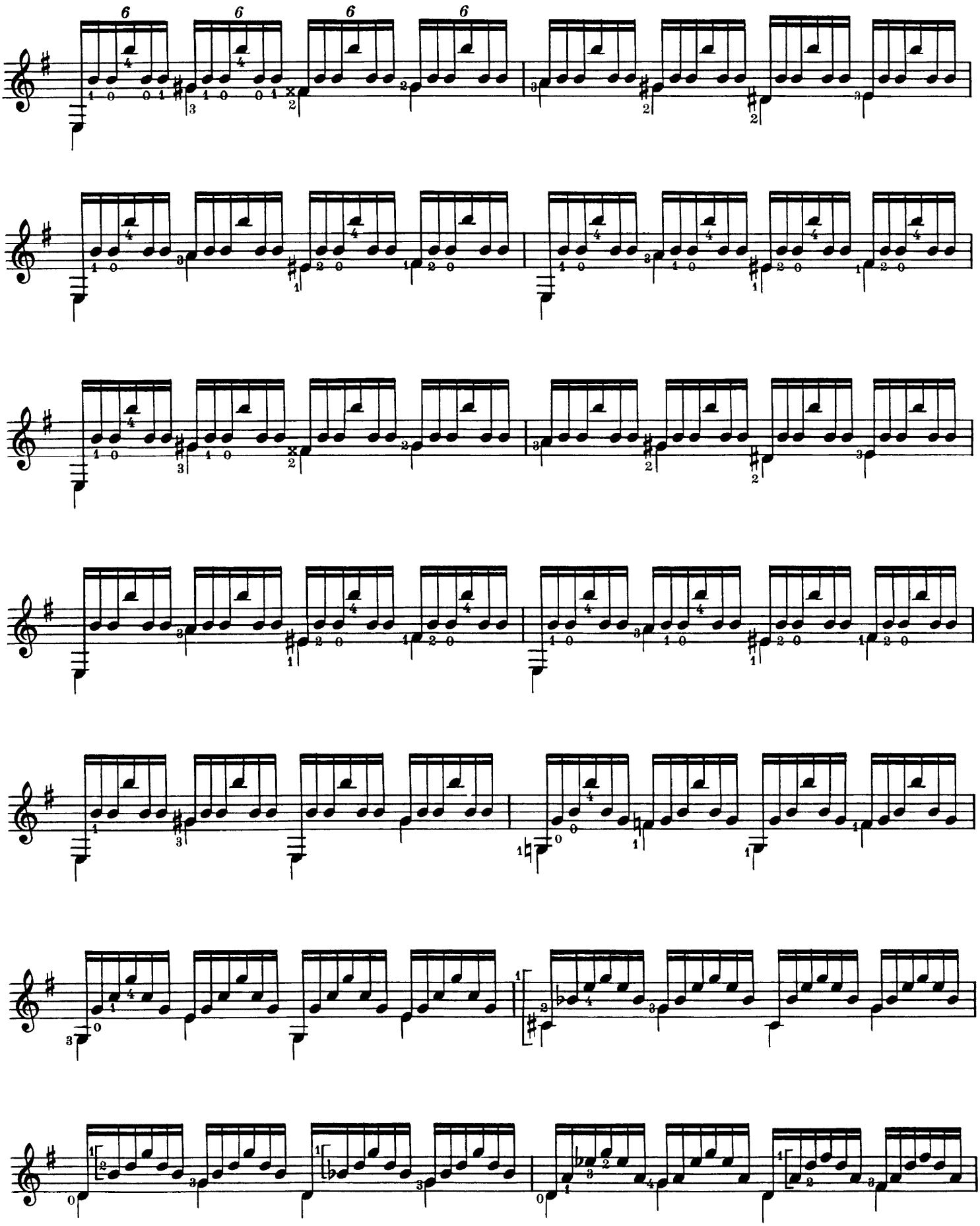
# 3

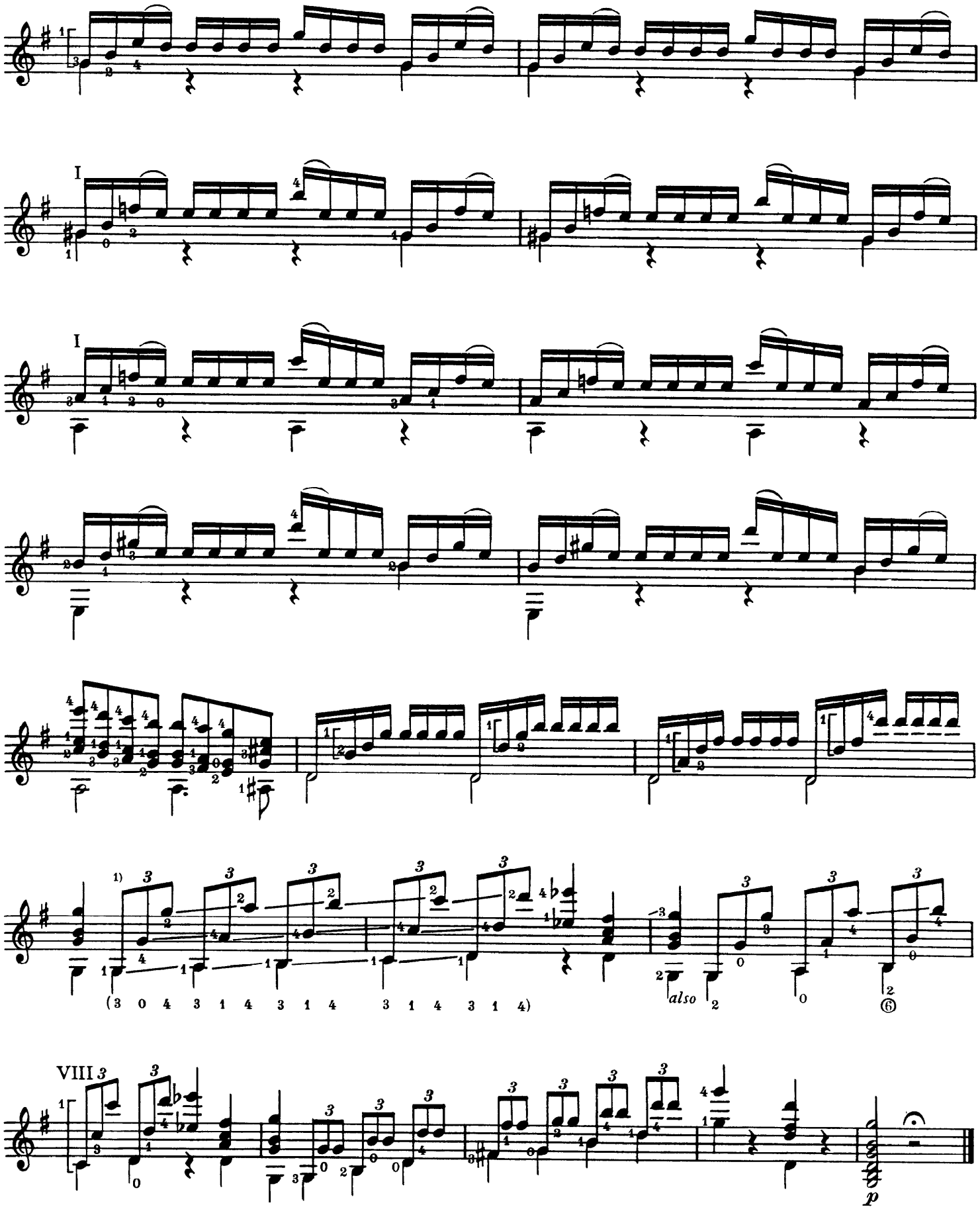
Moderato

op. 46, Nr. 4




p i m i
I
i m a m i m a m
i m a m i m a
I

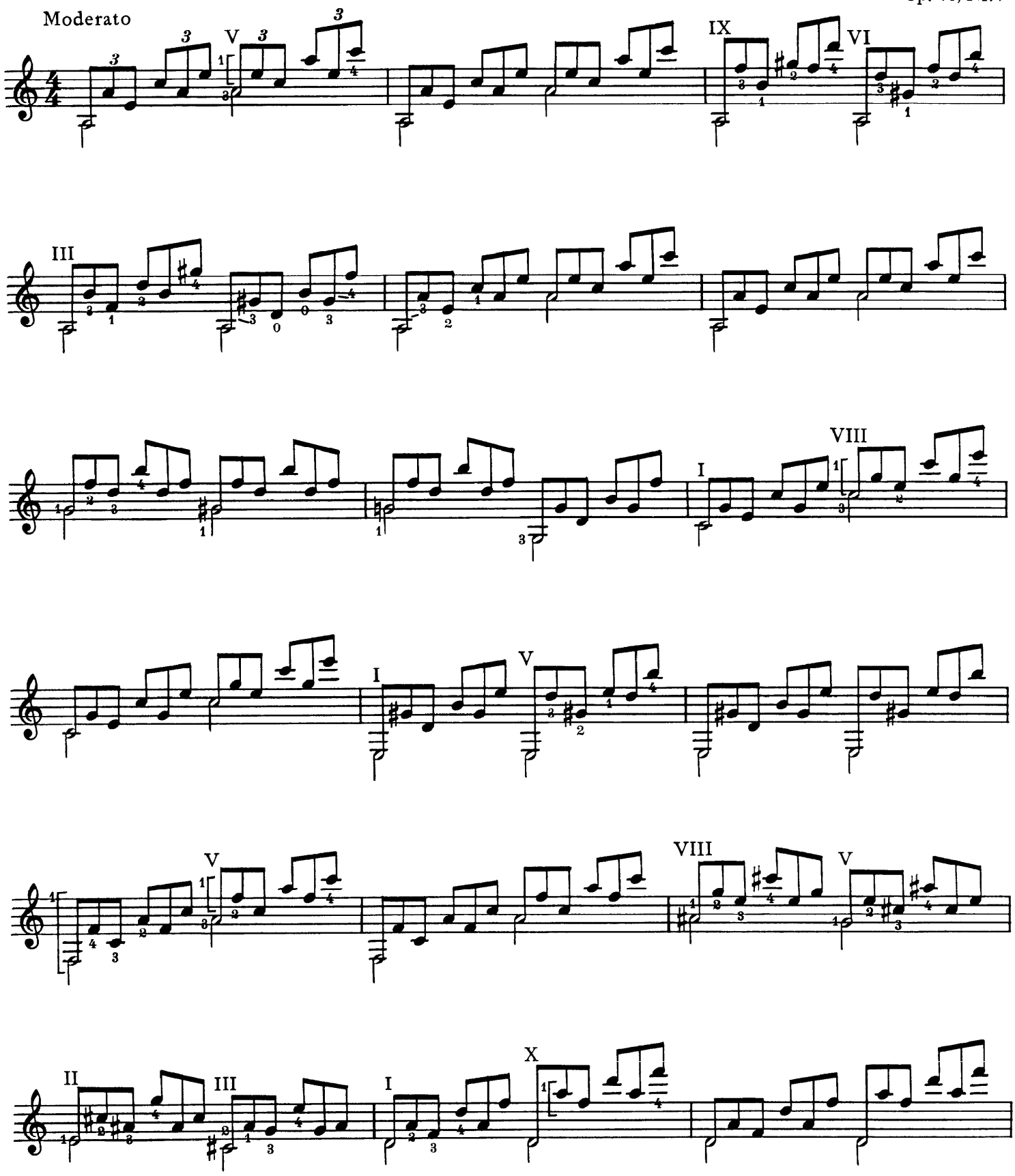


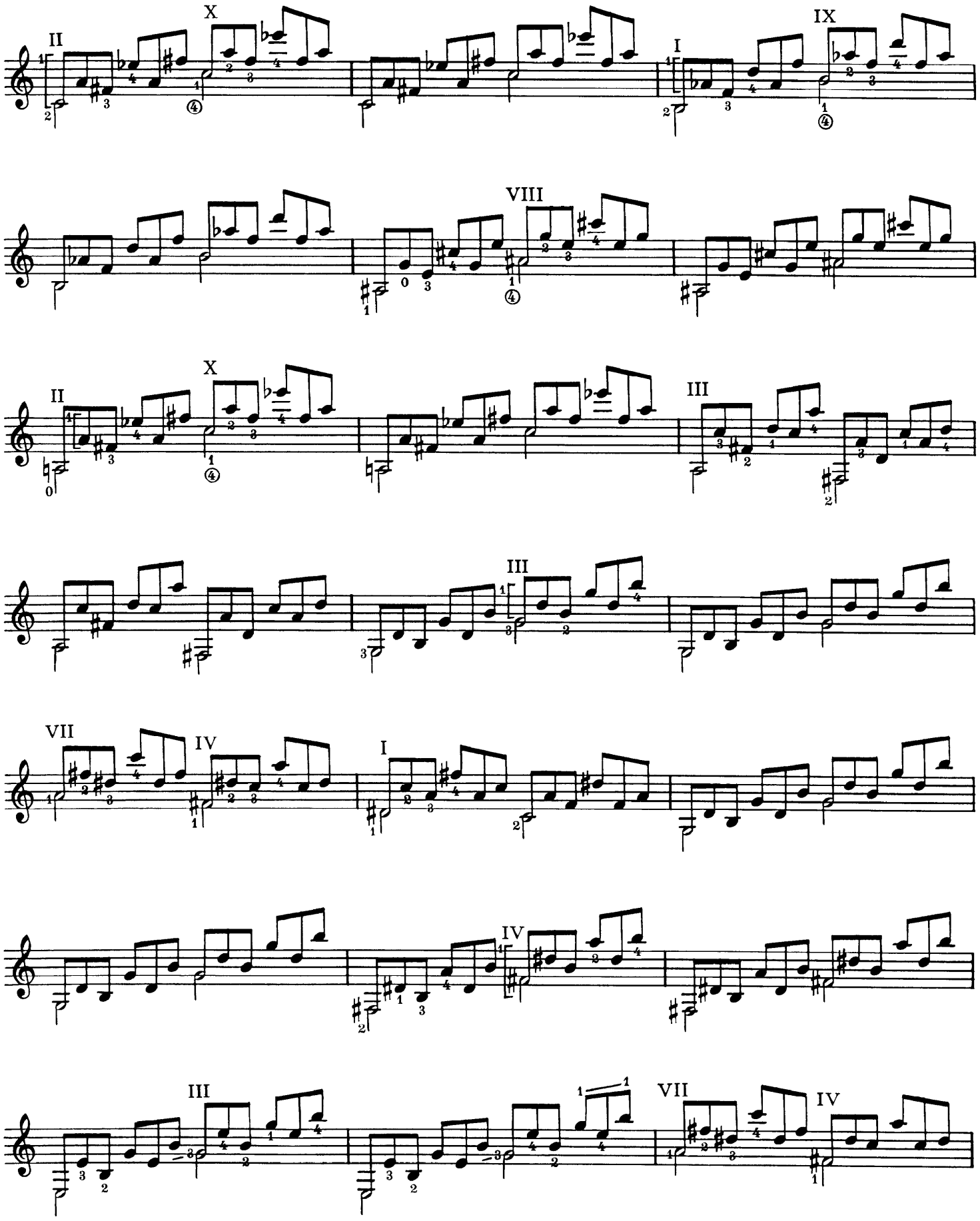


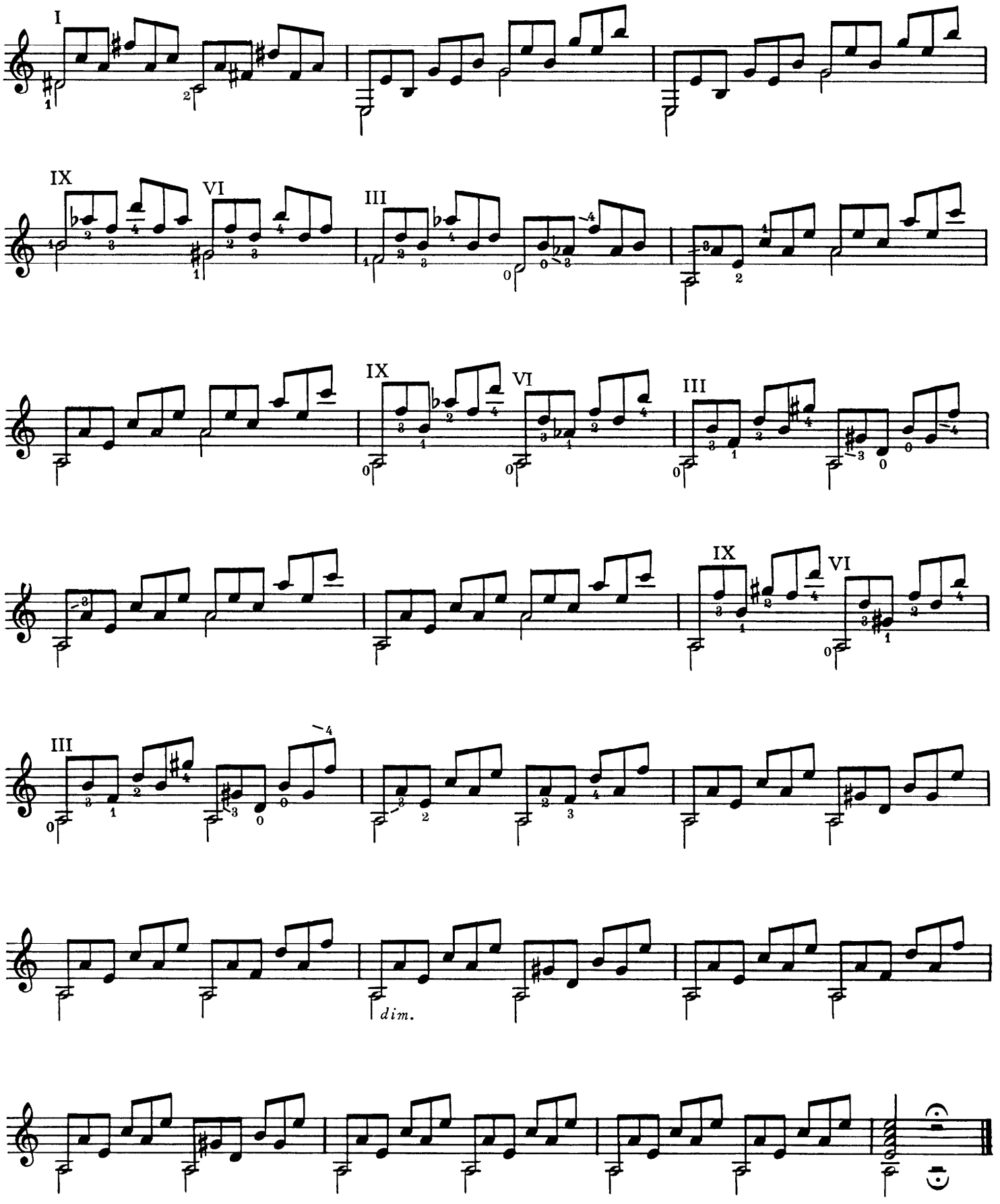

1) auch Barrée / *also Barrée*

# 4

op. 46, Nr. 5



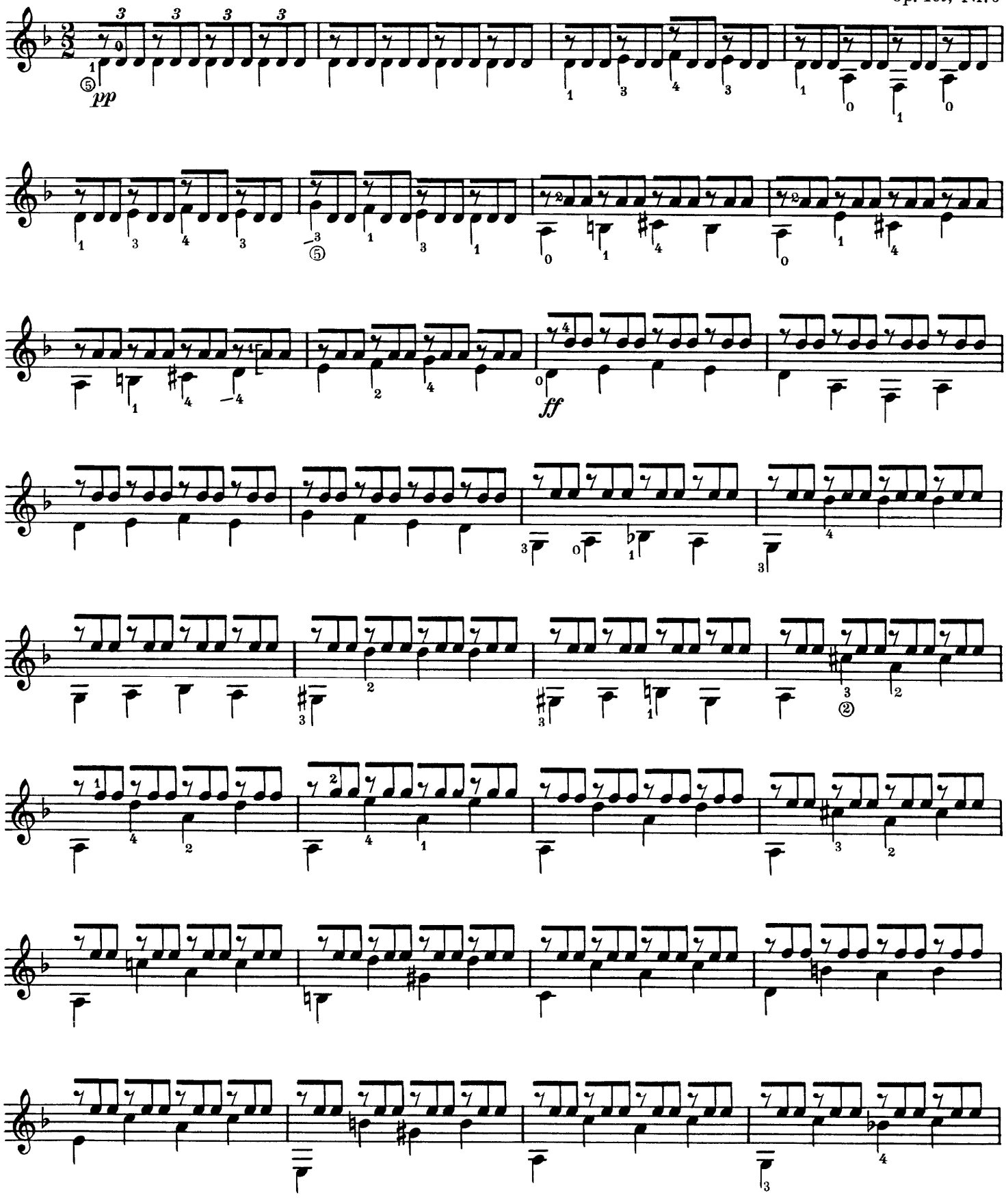

II
X
I
IX
VIII
II
X
III
III
VII
IV
I
IV
III
VII
IV


I
IX
VI
III
IX
VI
III
IX
VI
III
dim.

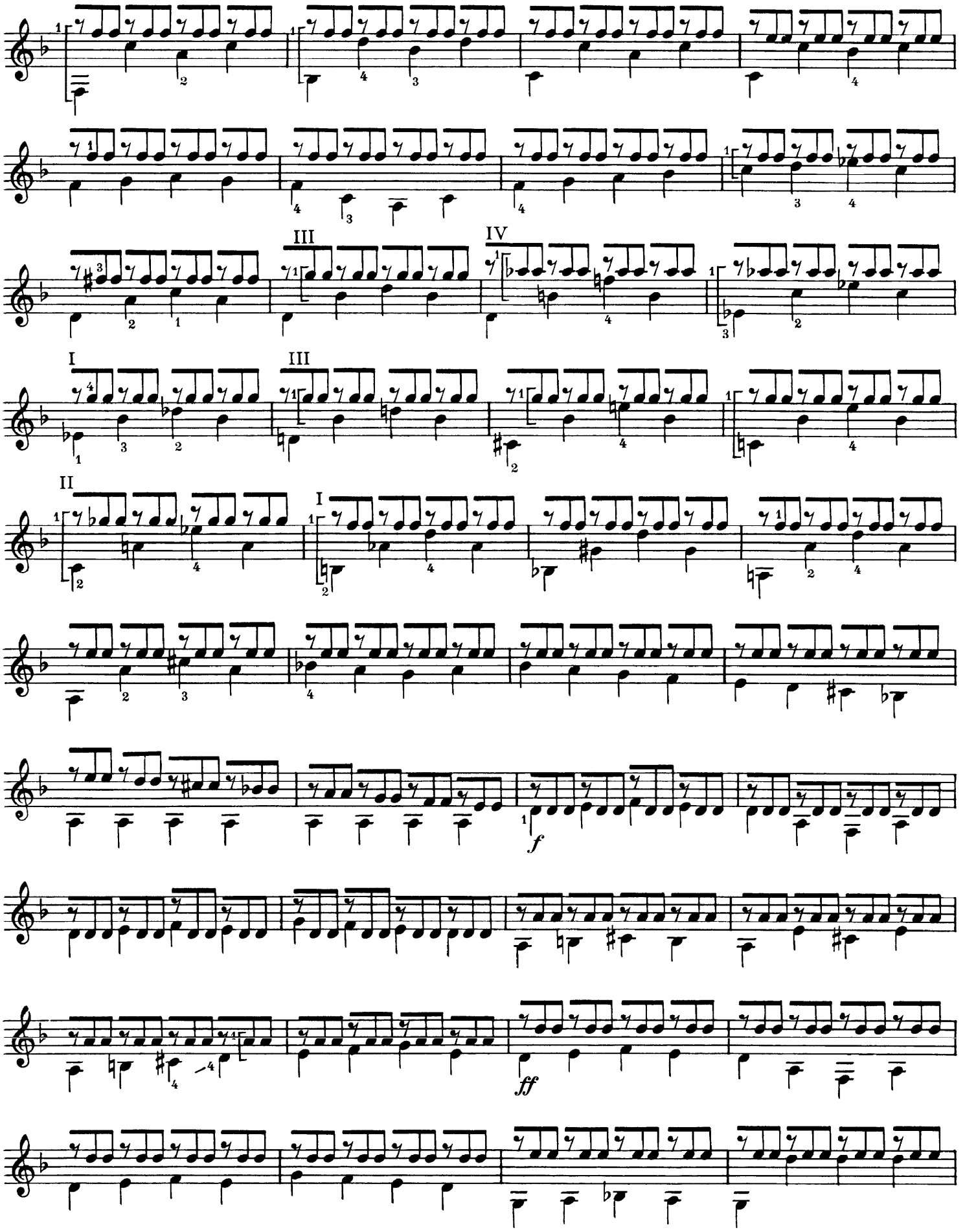
# Präludium[1)]

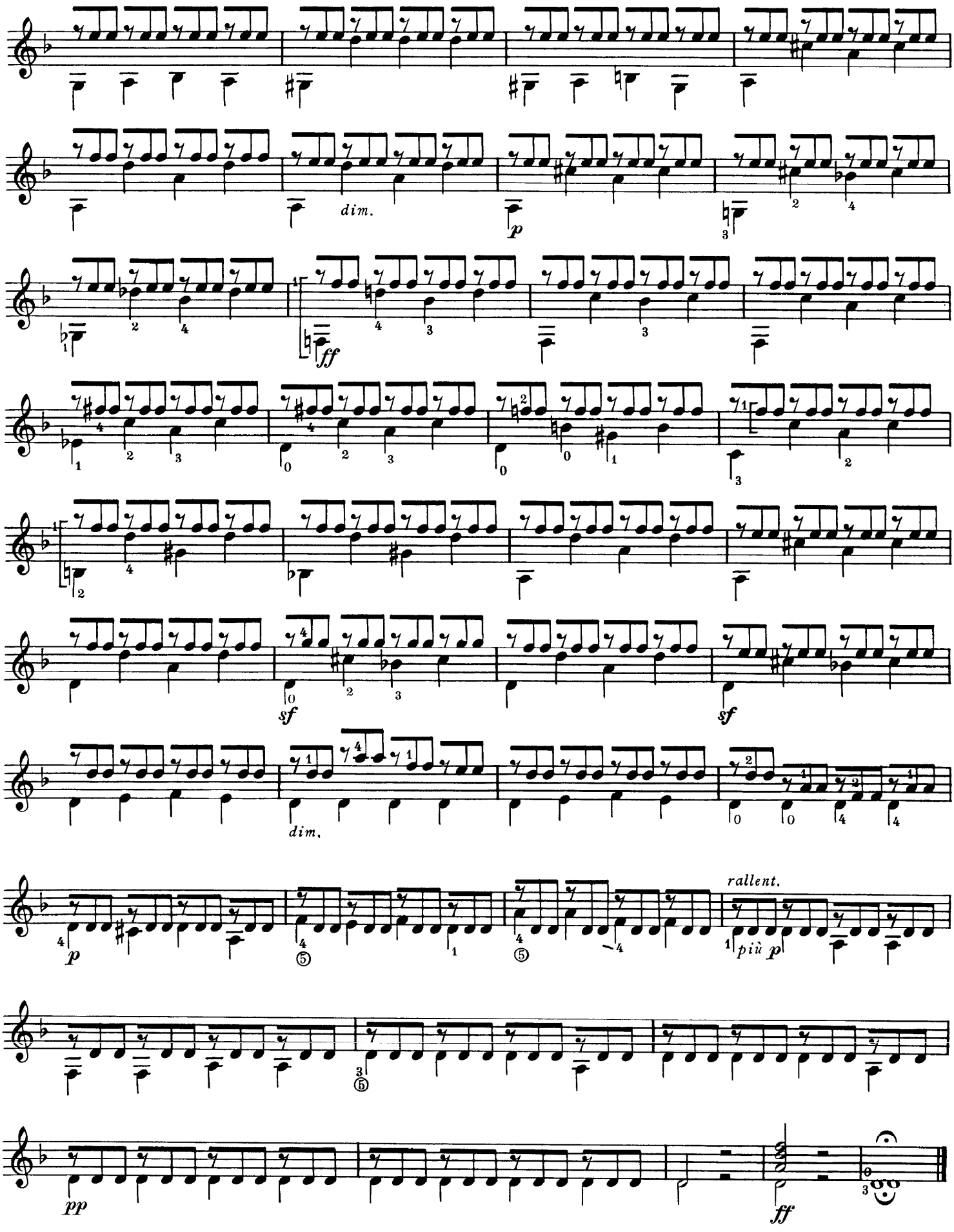
Allegro molto

Anton Diabelli
op. 103, Nr. 6




1) auch als Tremolo-Studie geeignet / *also suitable as tremolo study*


III
IV
I
III
II
I
f
ff


dim.
p
ff
sf
sf
dim.
rallent.
p
più p
pp
ff

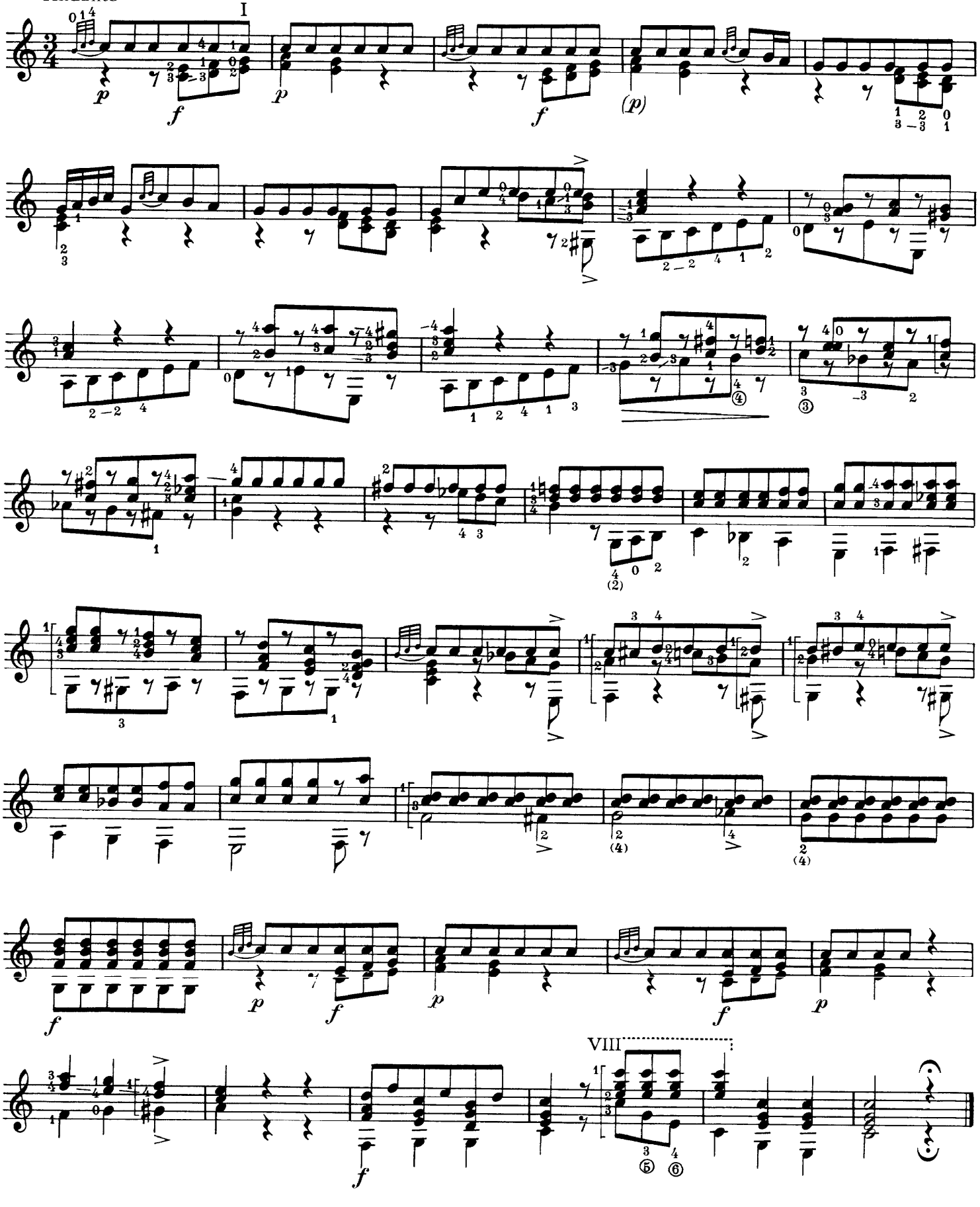
# 36 Capricen

*(36 Caprices)*

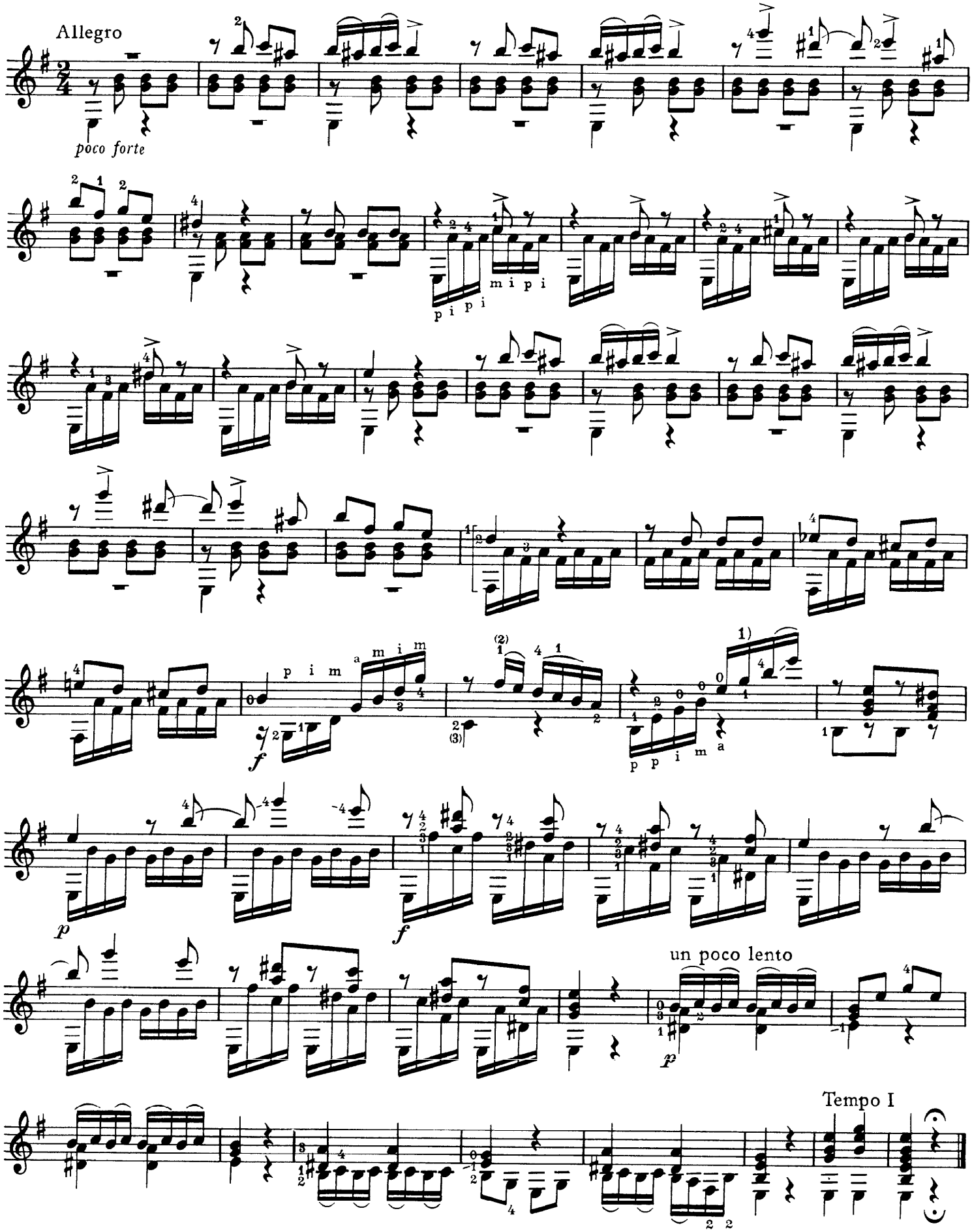
Luigi Legnani
op. 20

## 1

Andante

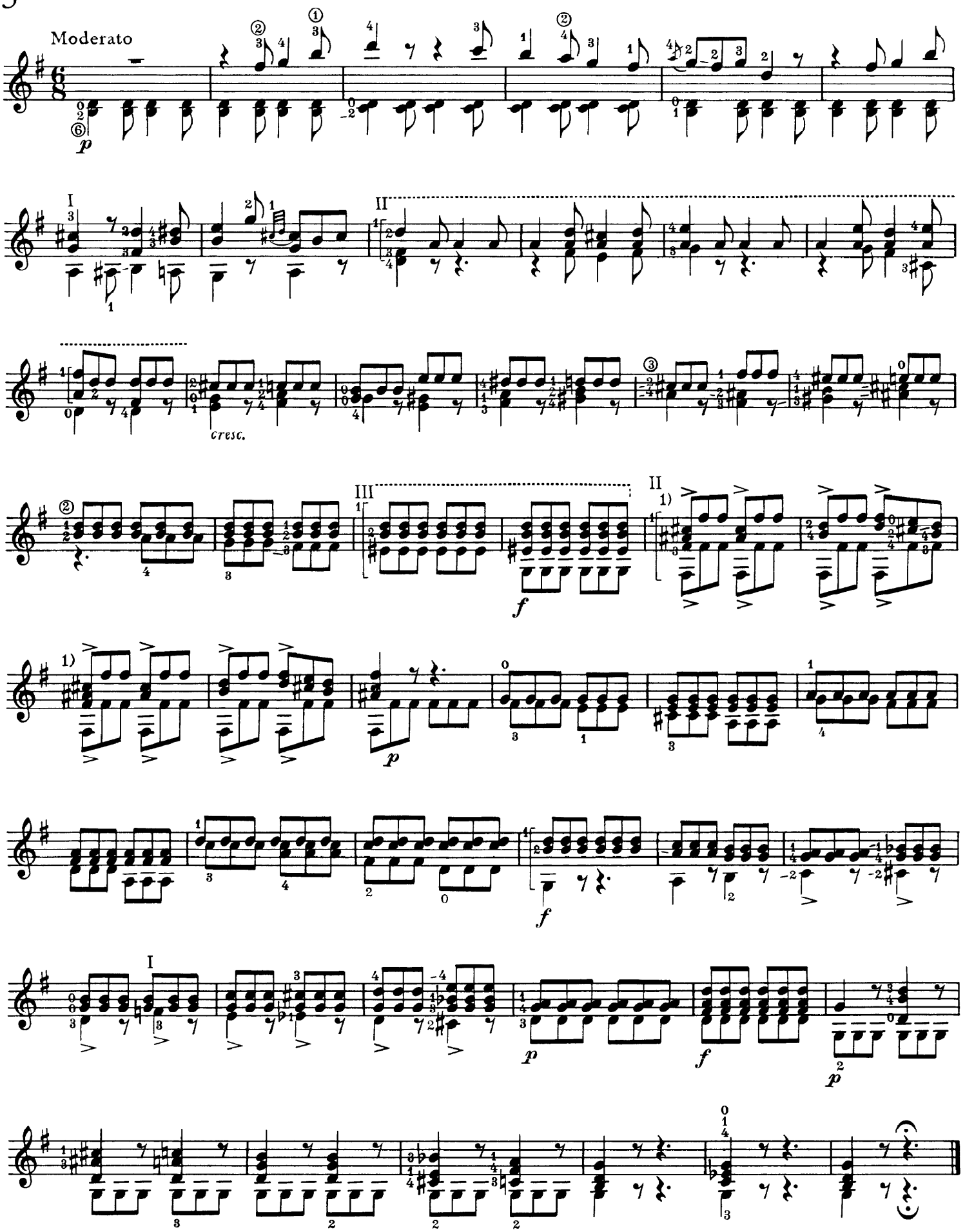


# 2



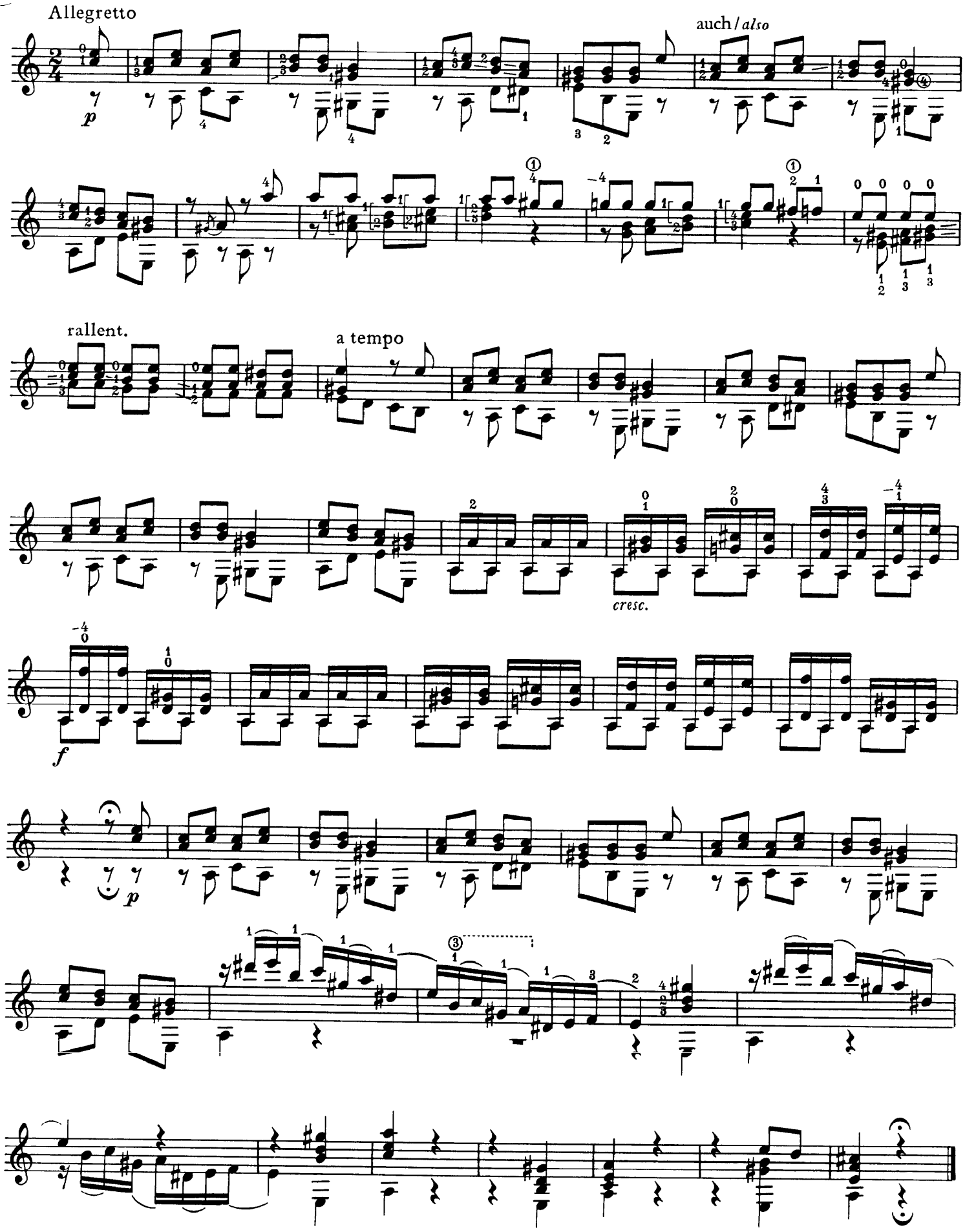

1) Bindebogen original, auch ohne Bindung ausführbar mit Barréegriff auf 12. Bund / *original bow also without slur practicable with barrée on the 12th fret*

# 3



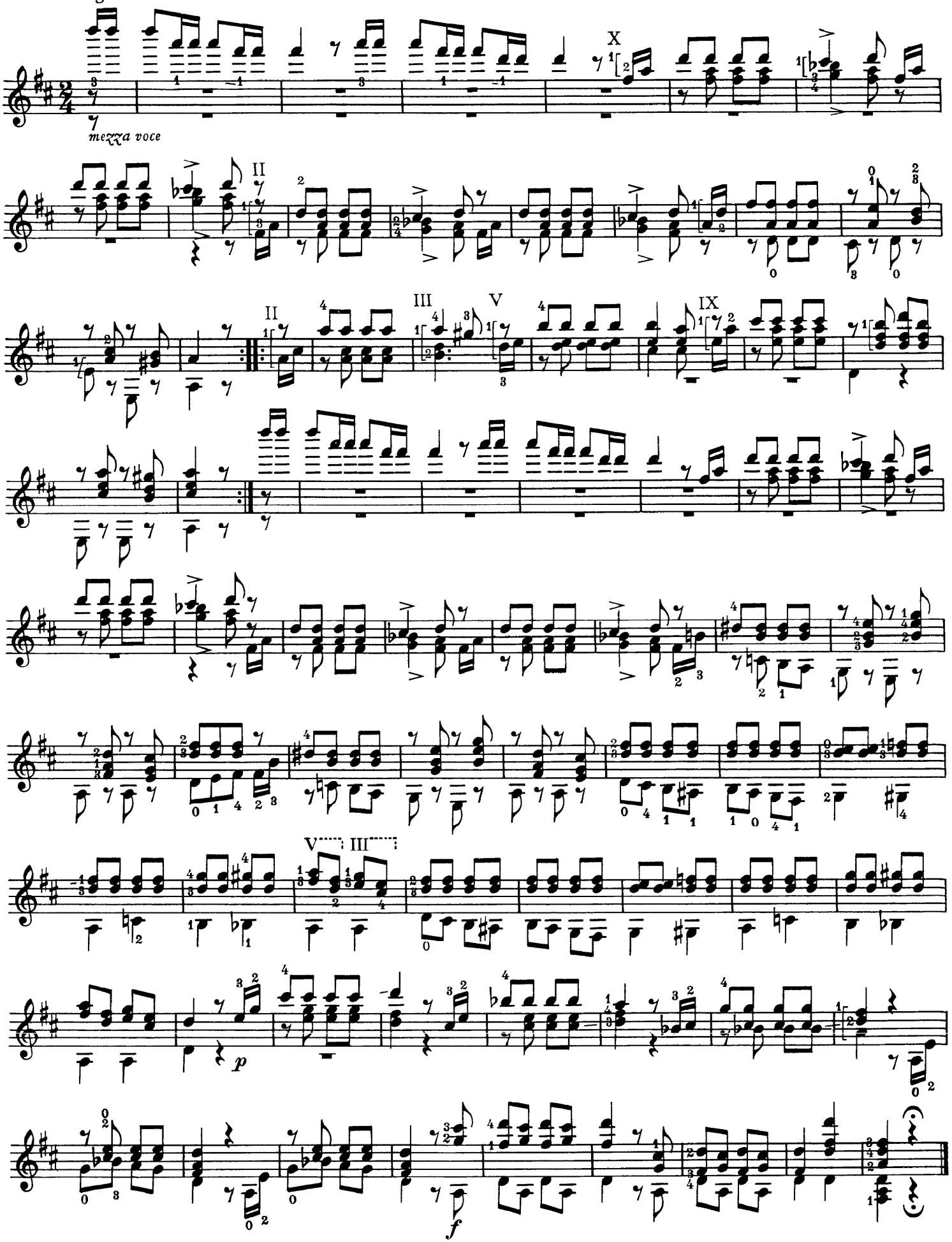

1) Im Original fehlt ♯ vor *a* / *there is no* ♯ *before a in the original*

4

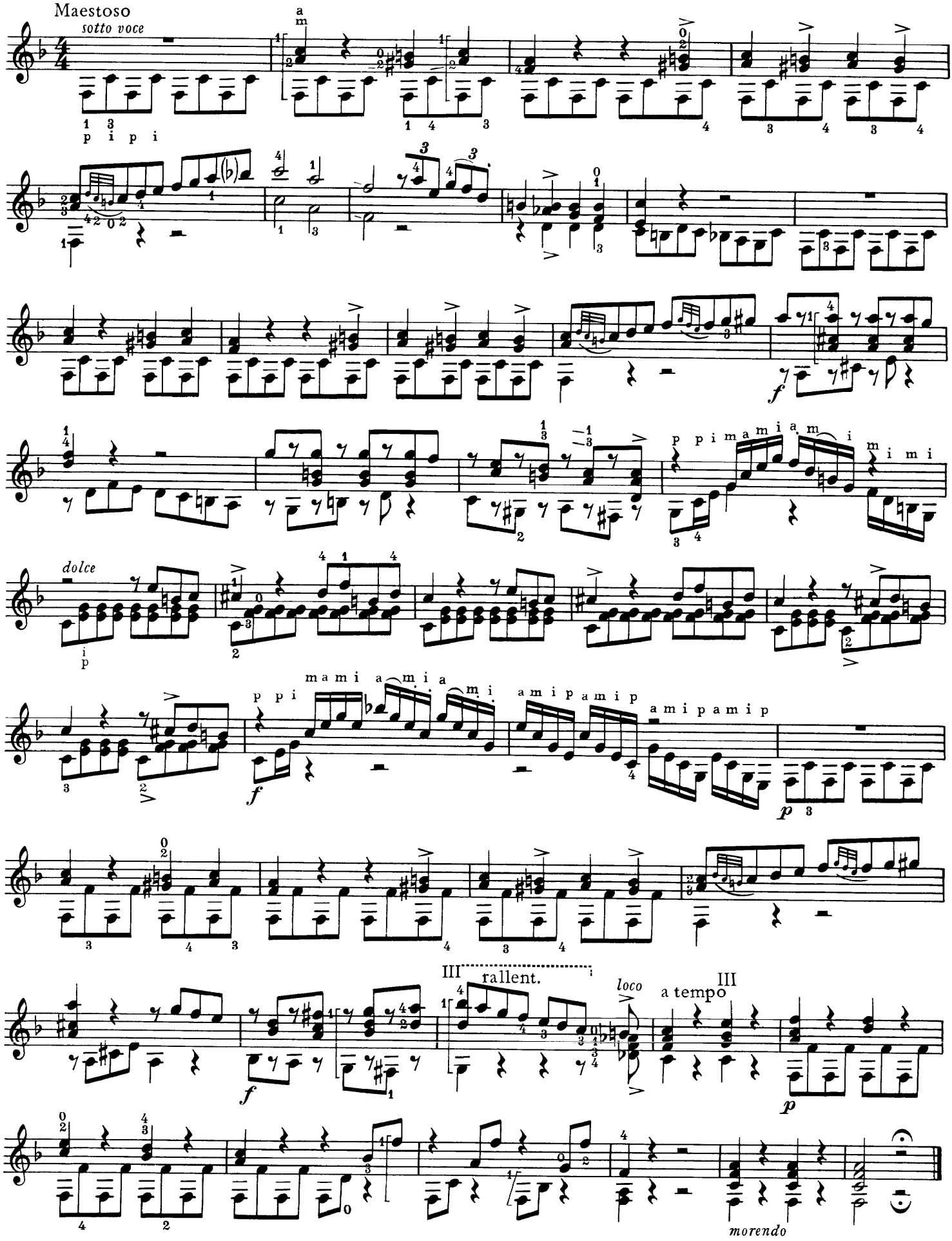


# 5

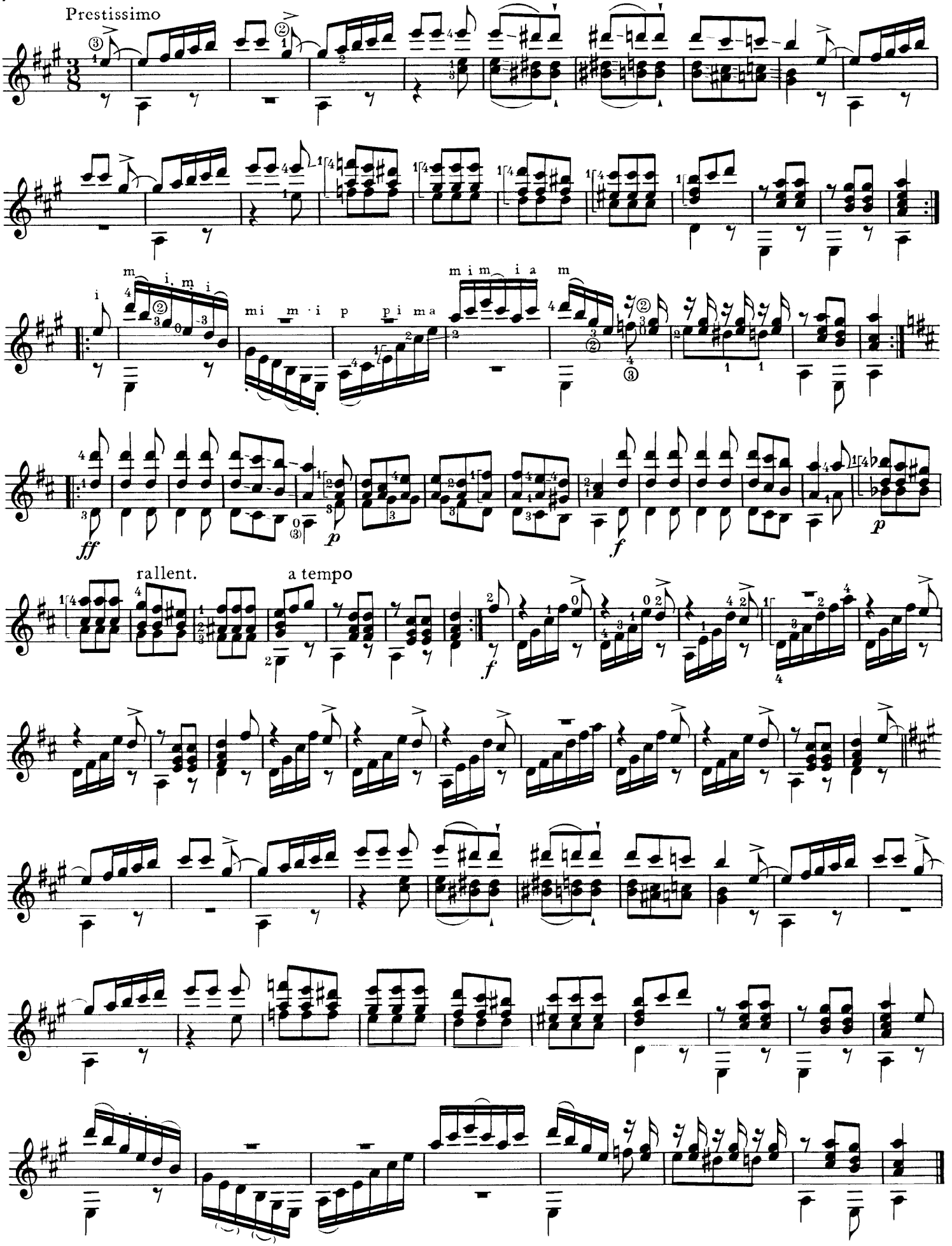
Allegro molto



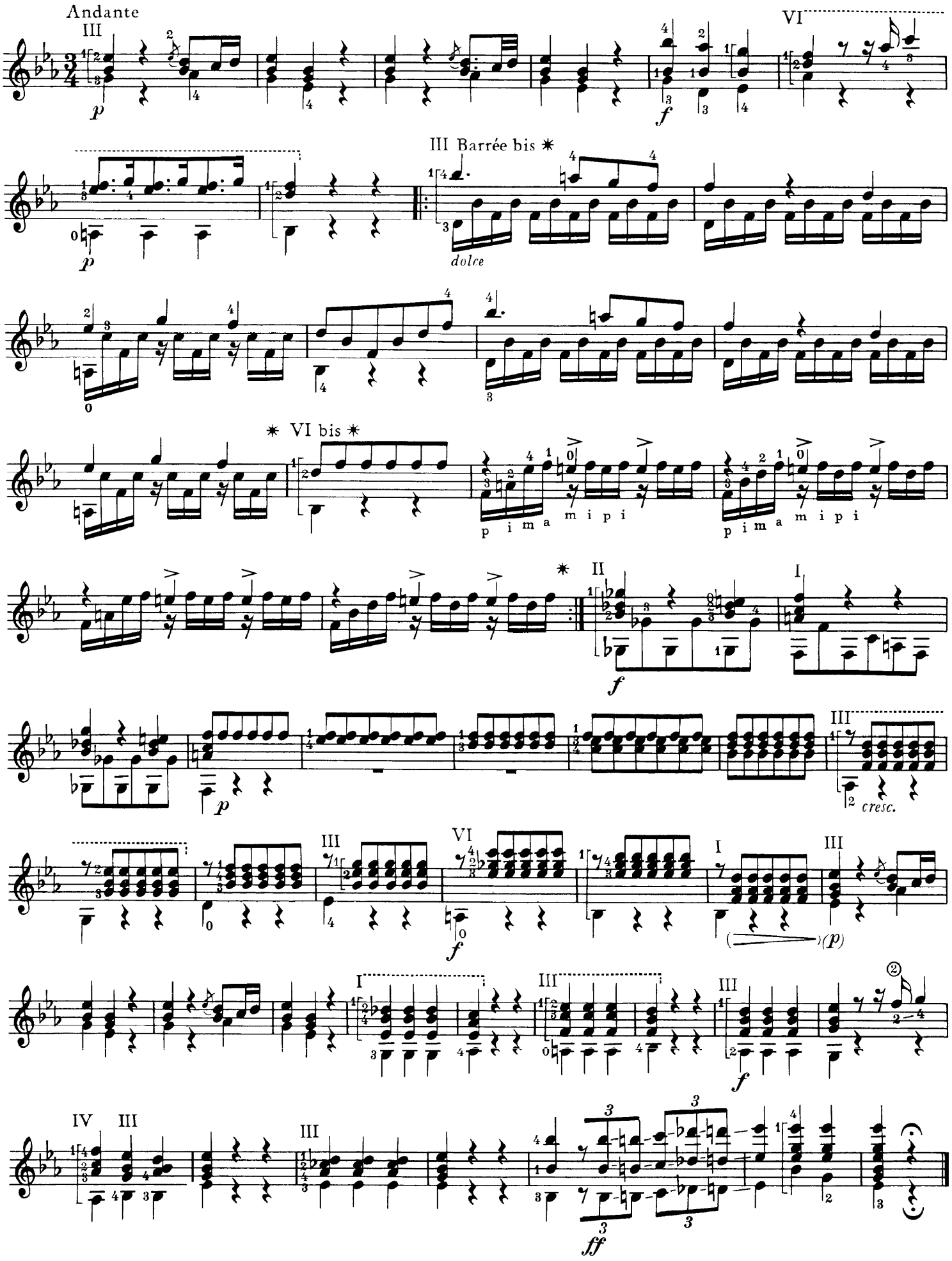
6



# 7



8


Andante
III
VI
III Barrée bis ✱
dolce
✱ VI bis ✱
p i m a m i p i
p i m a m i p i
II
I
III
cresc.
III
VI
I
III
I
III
III
IV
III
III

9

Largo

*ff*

Recitativo

Allegro

*p*

*cresc.*

*ad lib.*

Largo

*f*

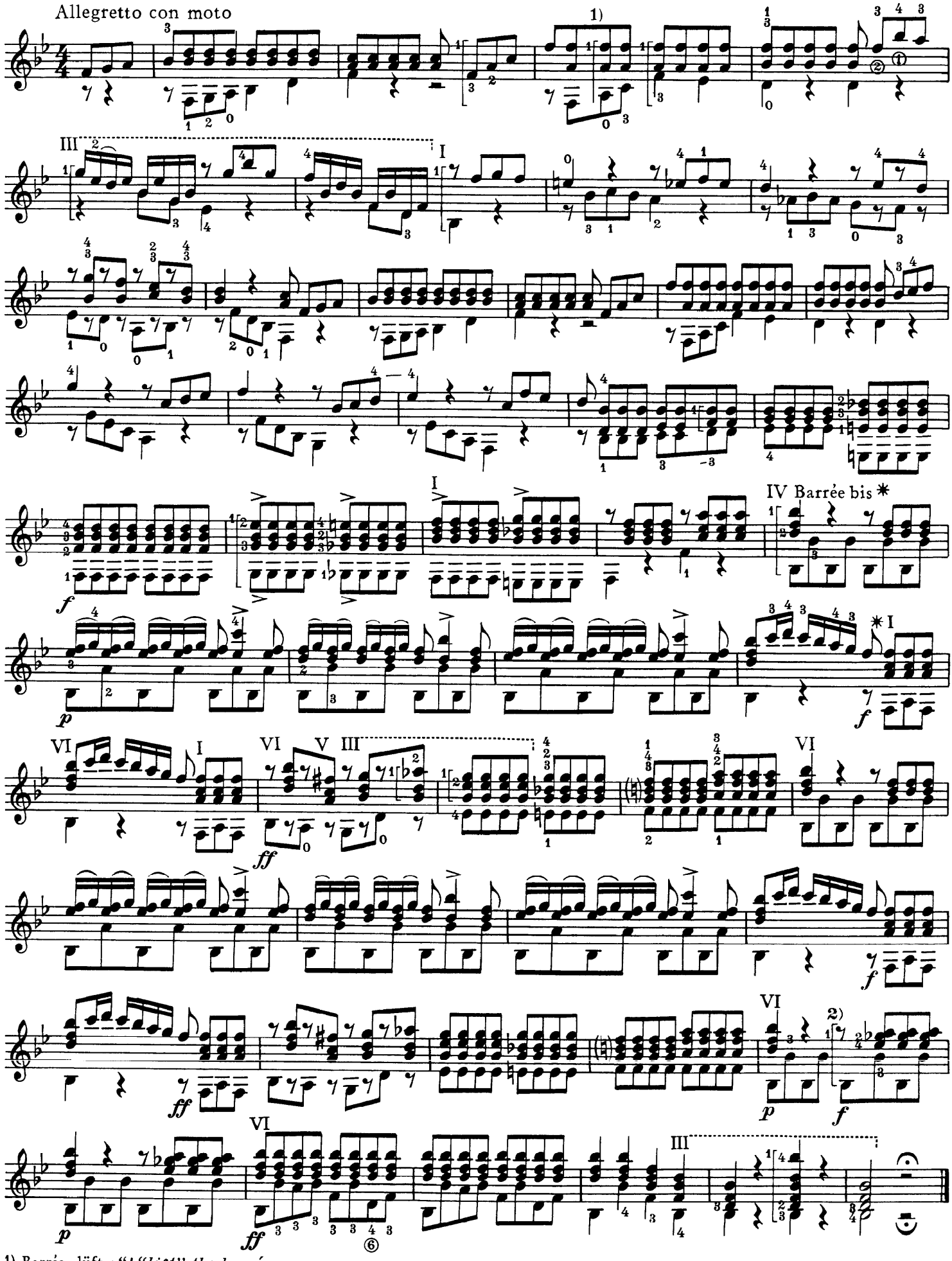
*cresc.*

*ff*

*p*

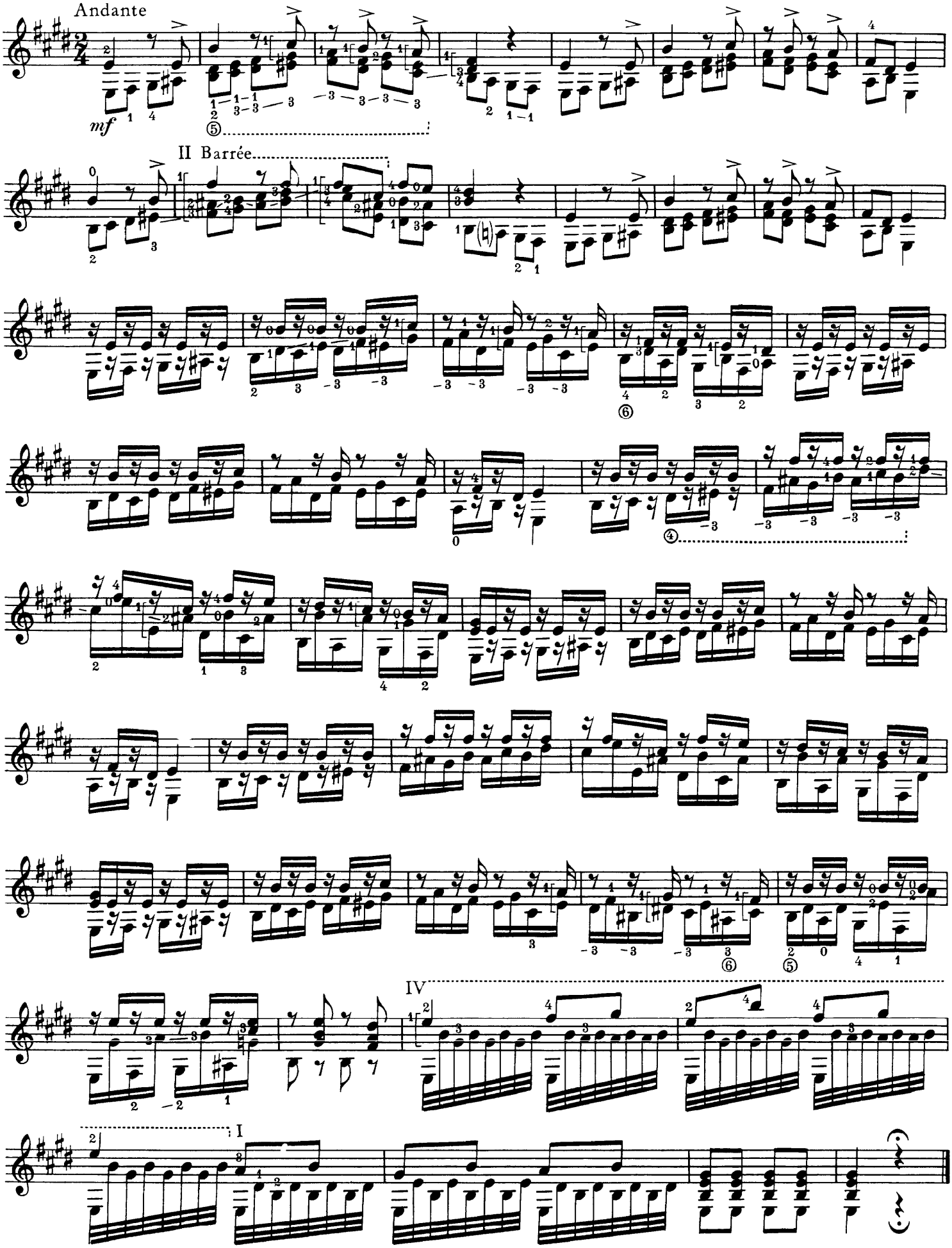
*pp*

# 10



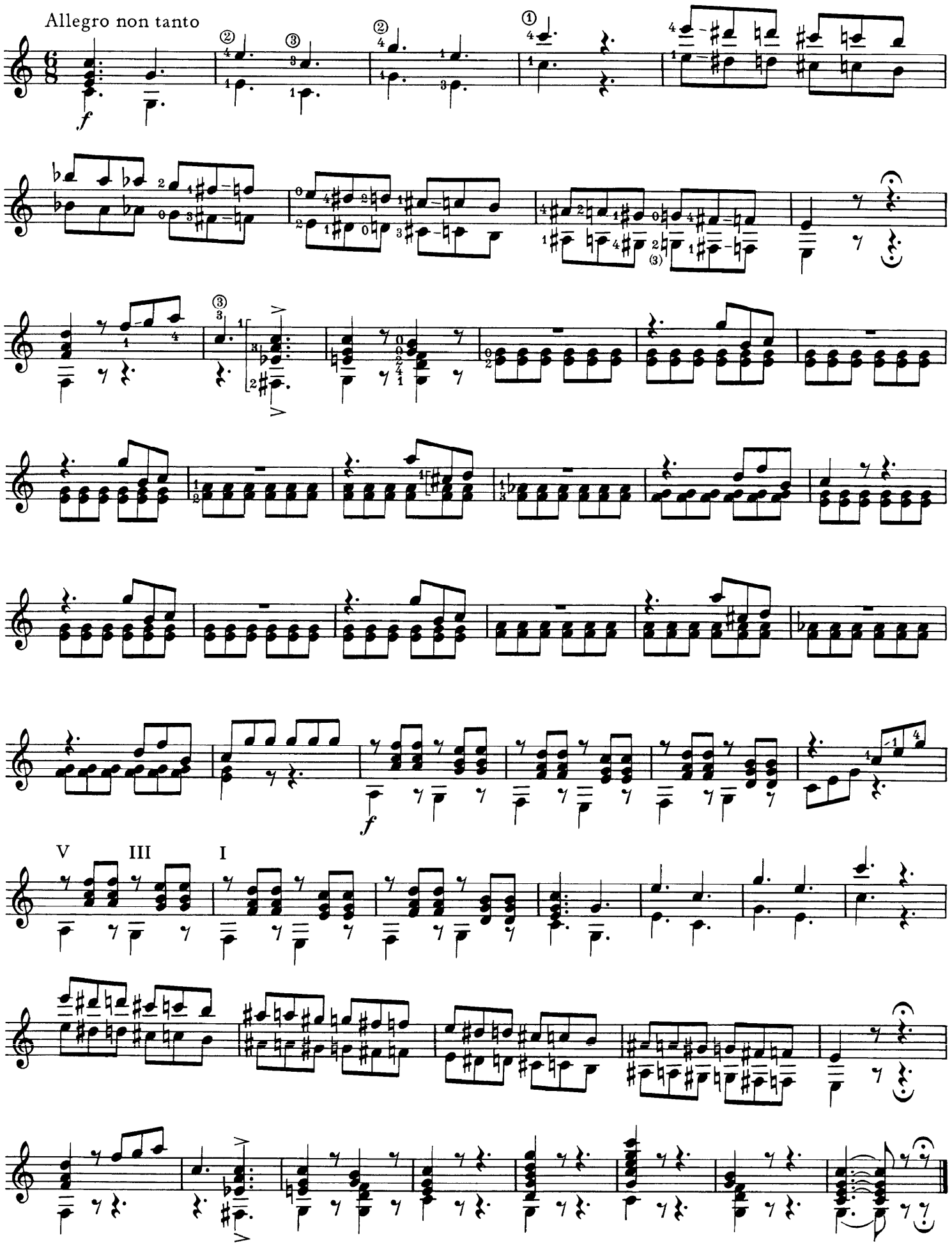

1) Barrée „lüften" / *"lift" the barrée*
2) Schräges Barrée / *oblique barrée*

# 11

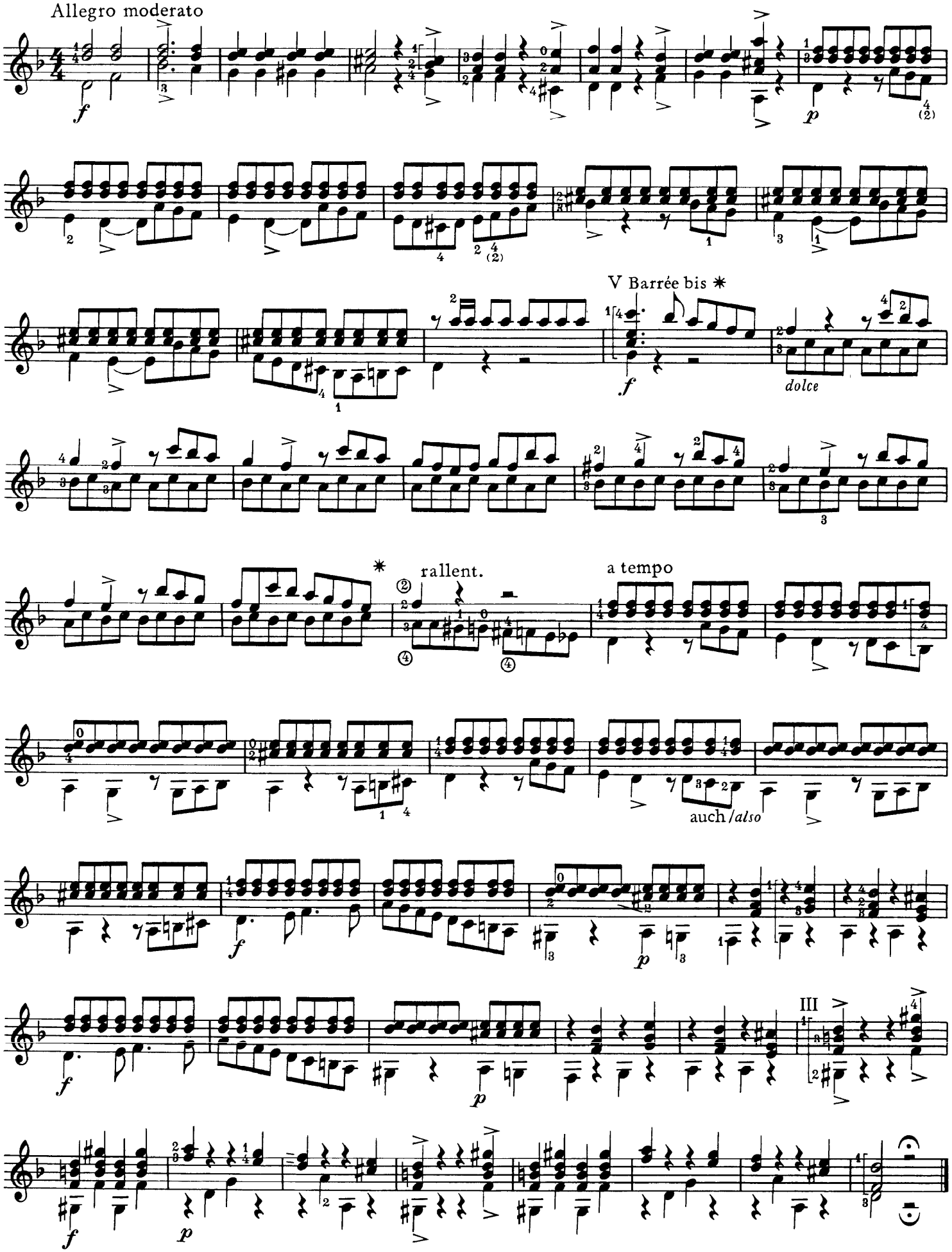


12

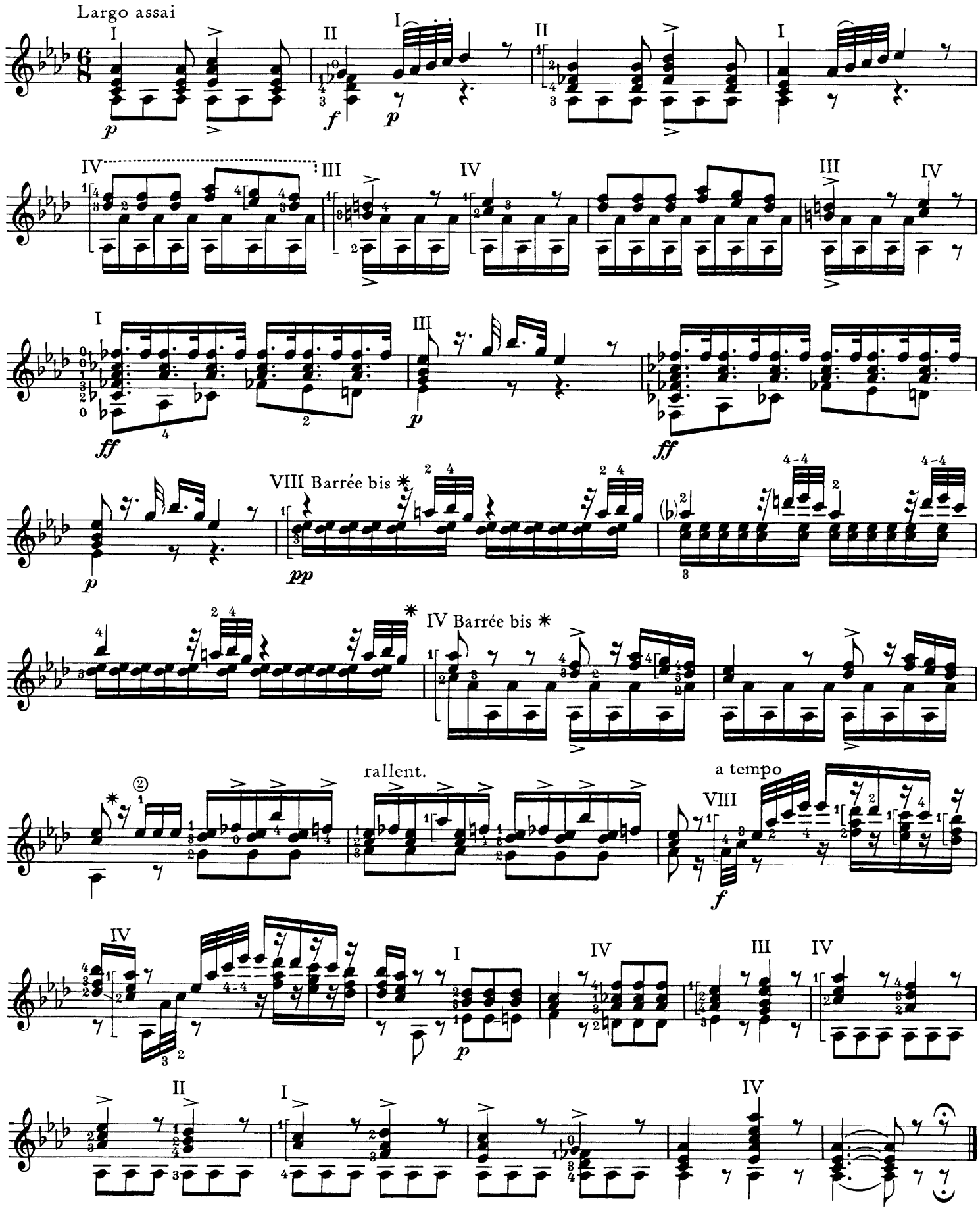
Allegro non tanto



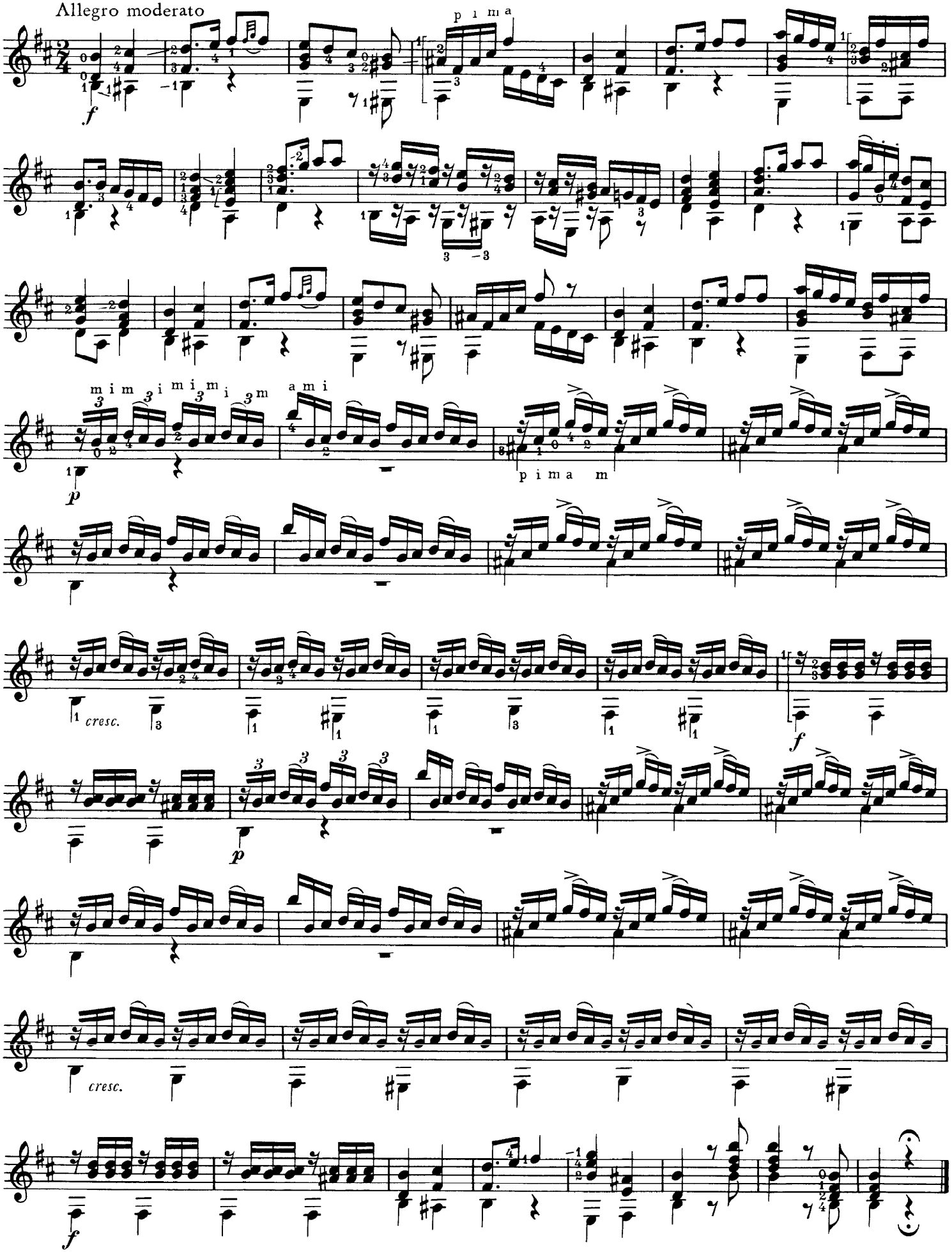
# 13


Allegro moderato
V Barrée bis *
dolce
rallent.
a tempo
auch/also
III

14

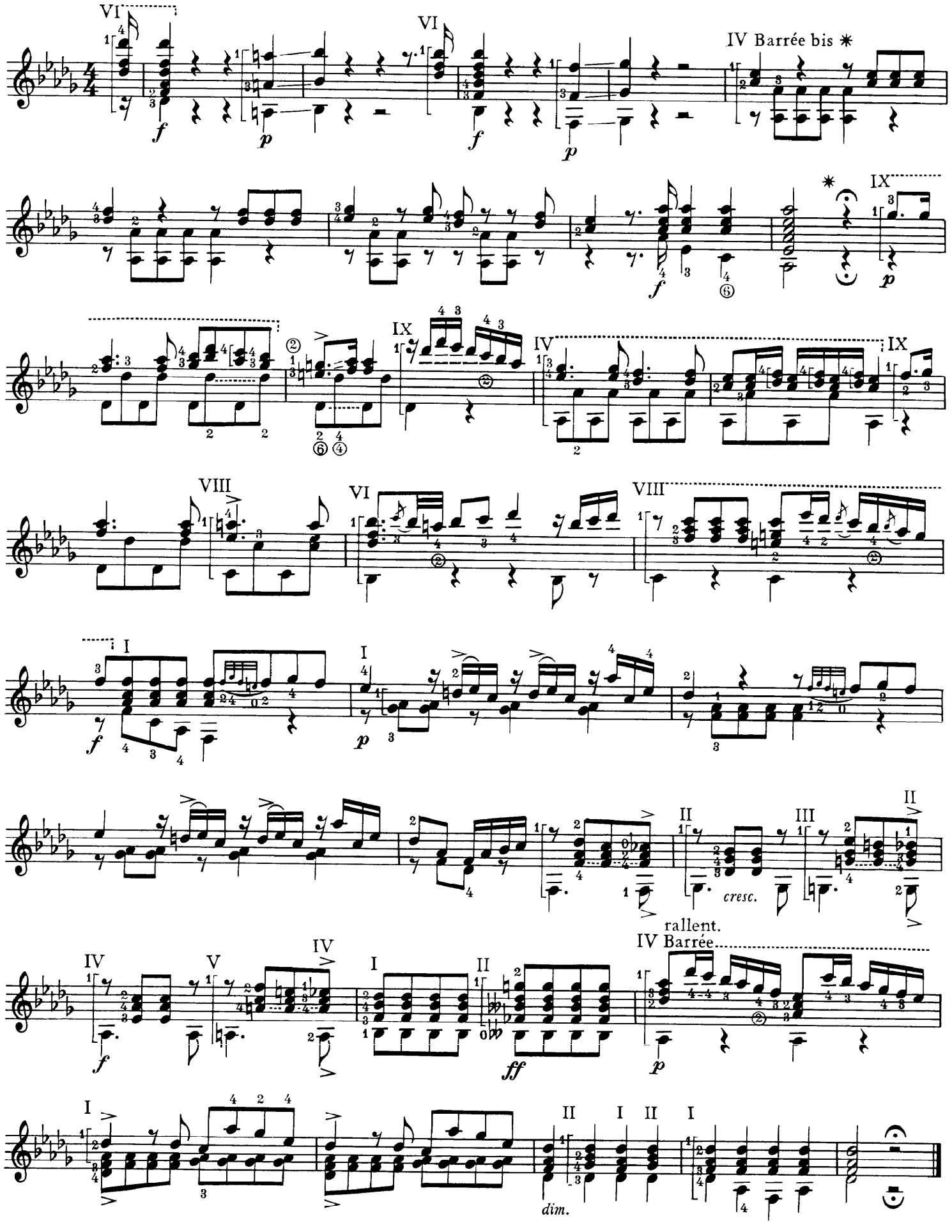


# 15

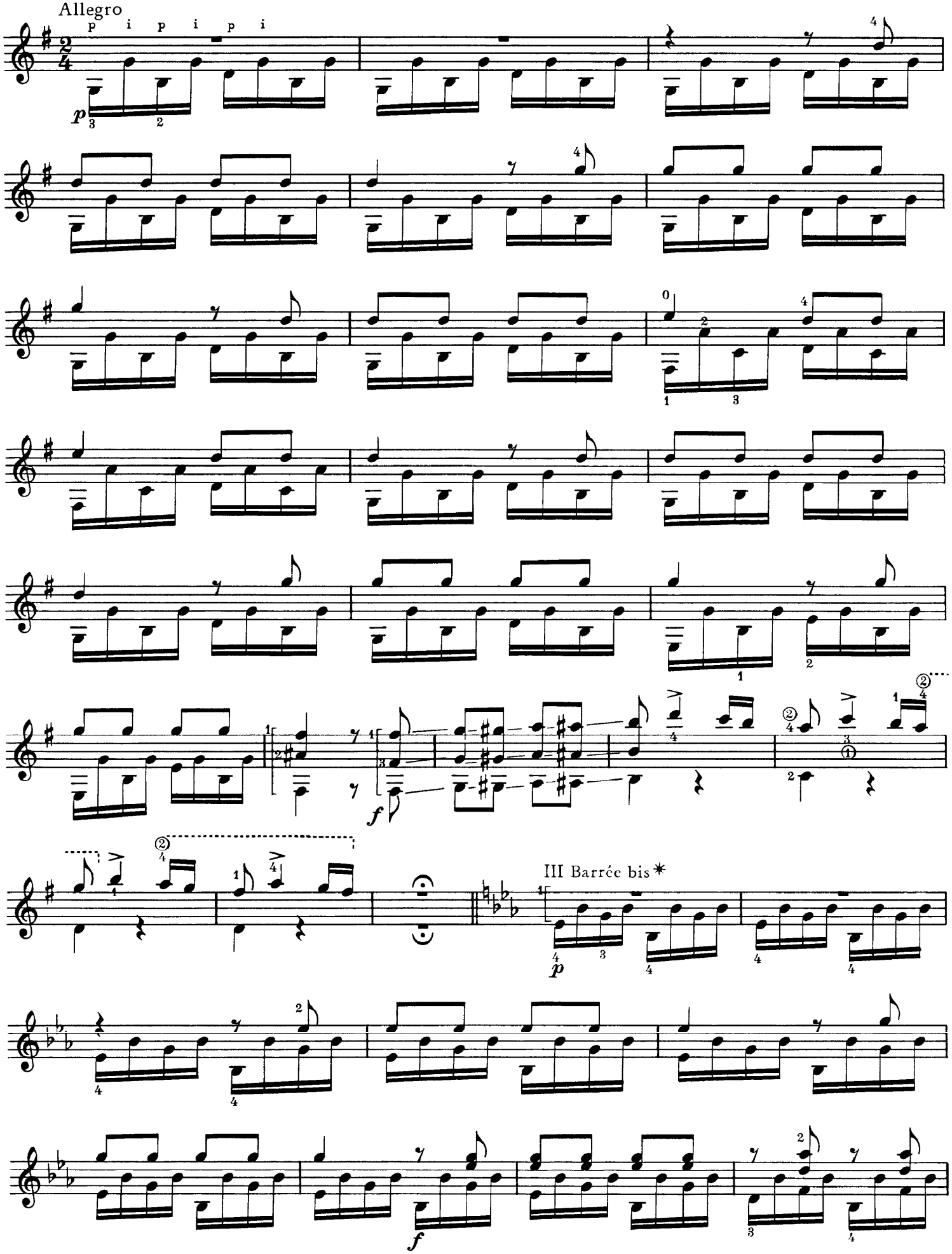

Allegro moderato
f
p i m a
m i m i m i m i m
a m i
p
p i m a m
cresc.
f
p
cresc.
f

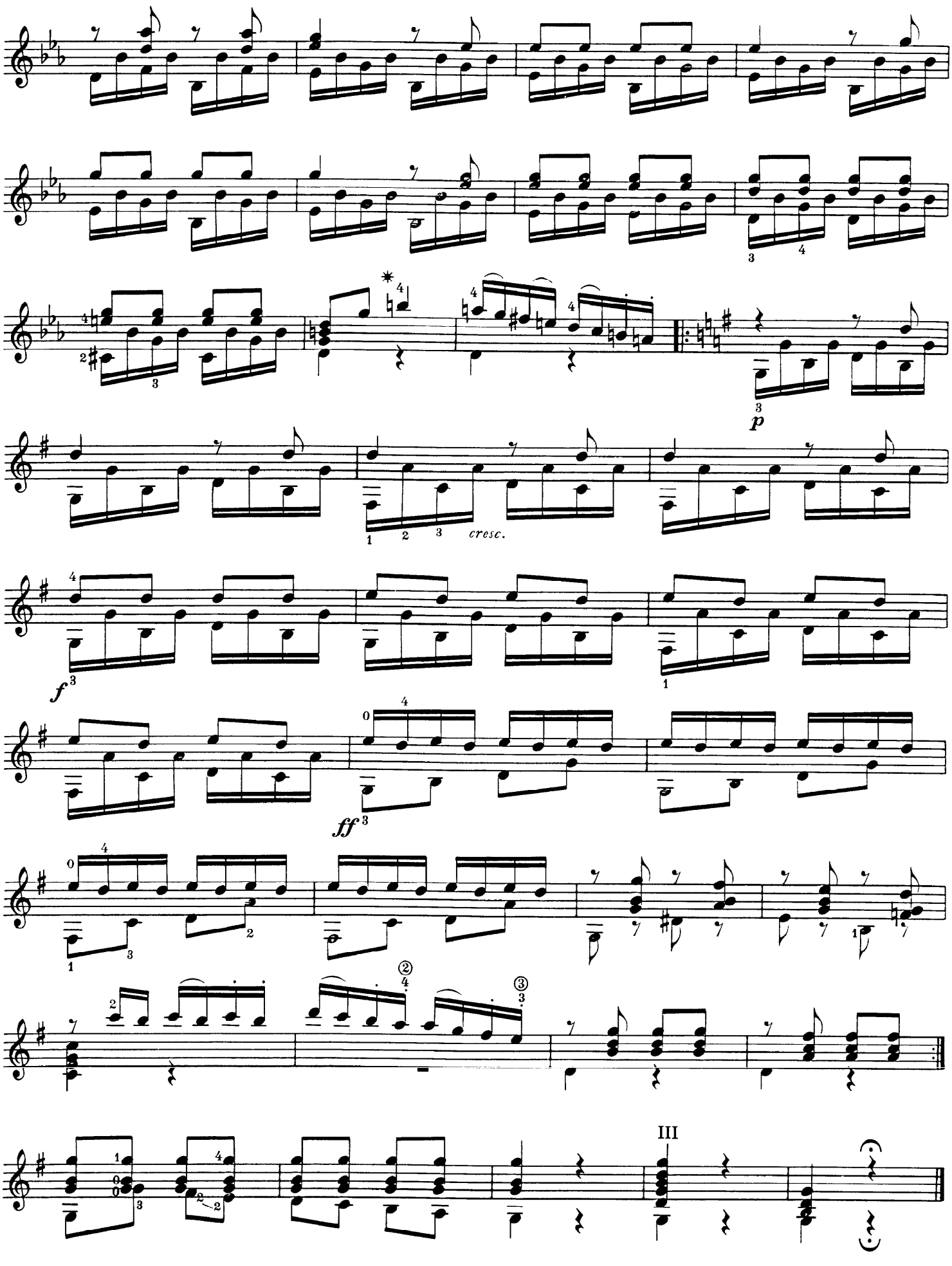
# 16

Andante sostenuto

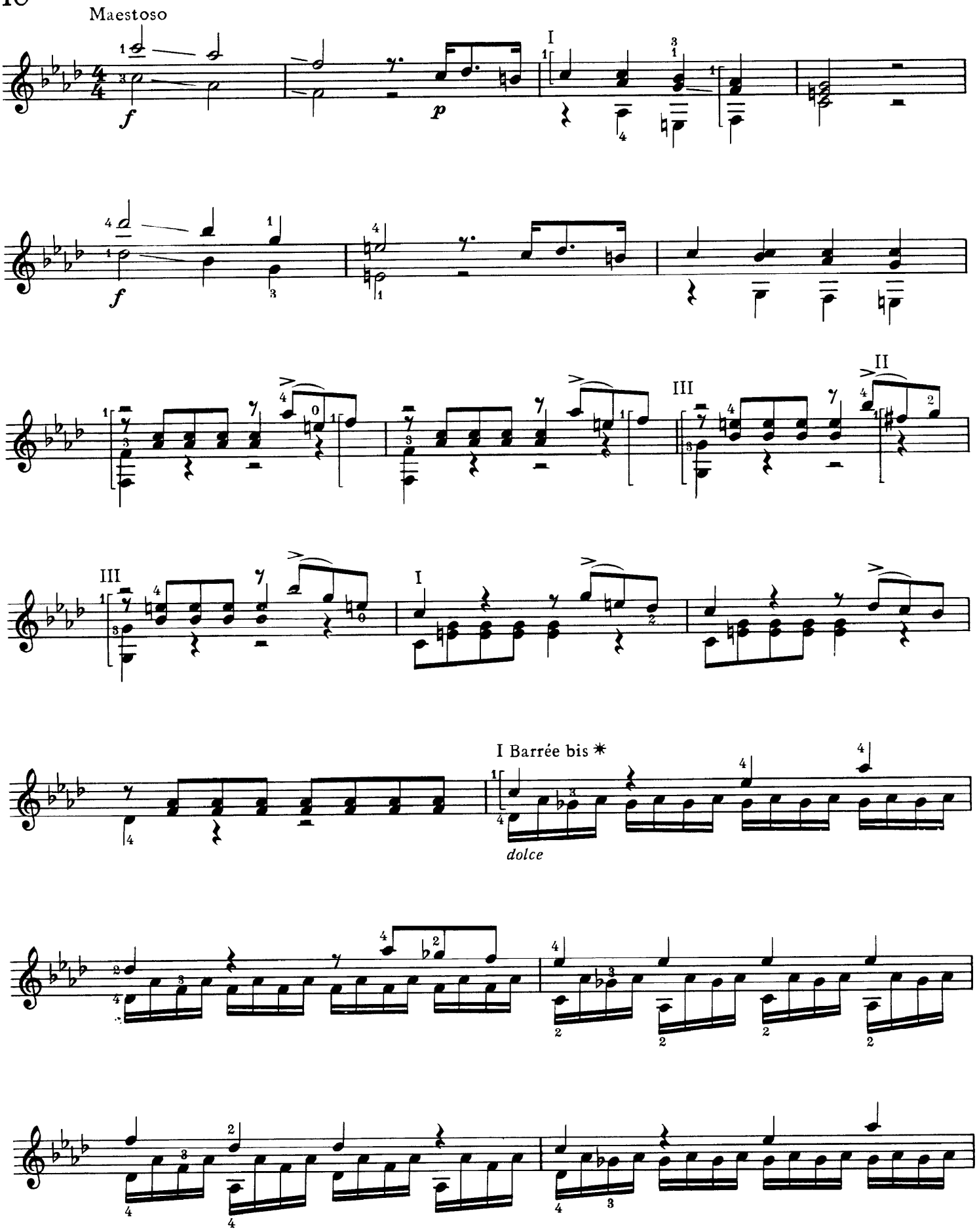


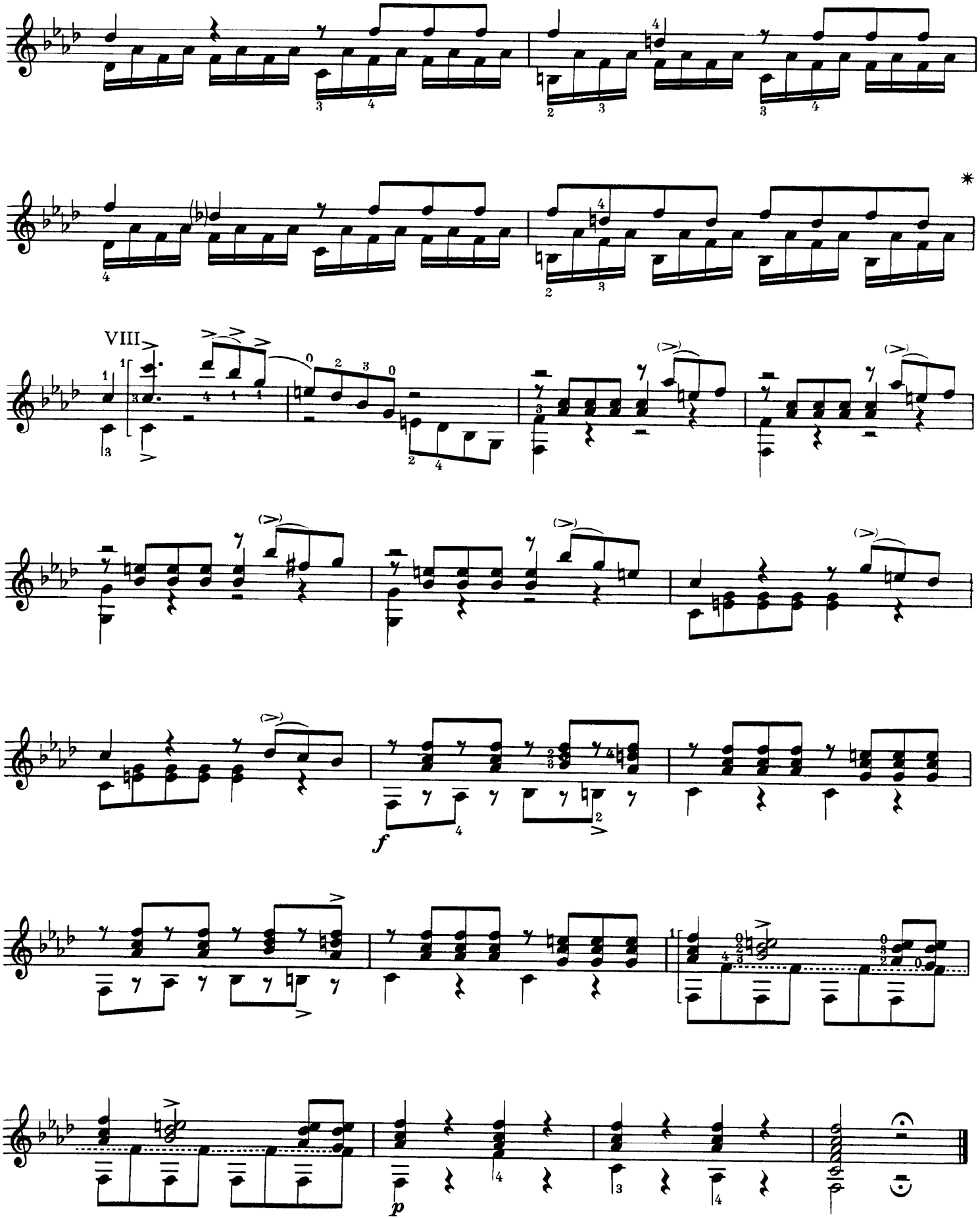
# 17



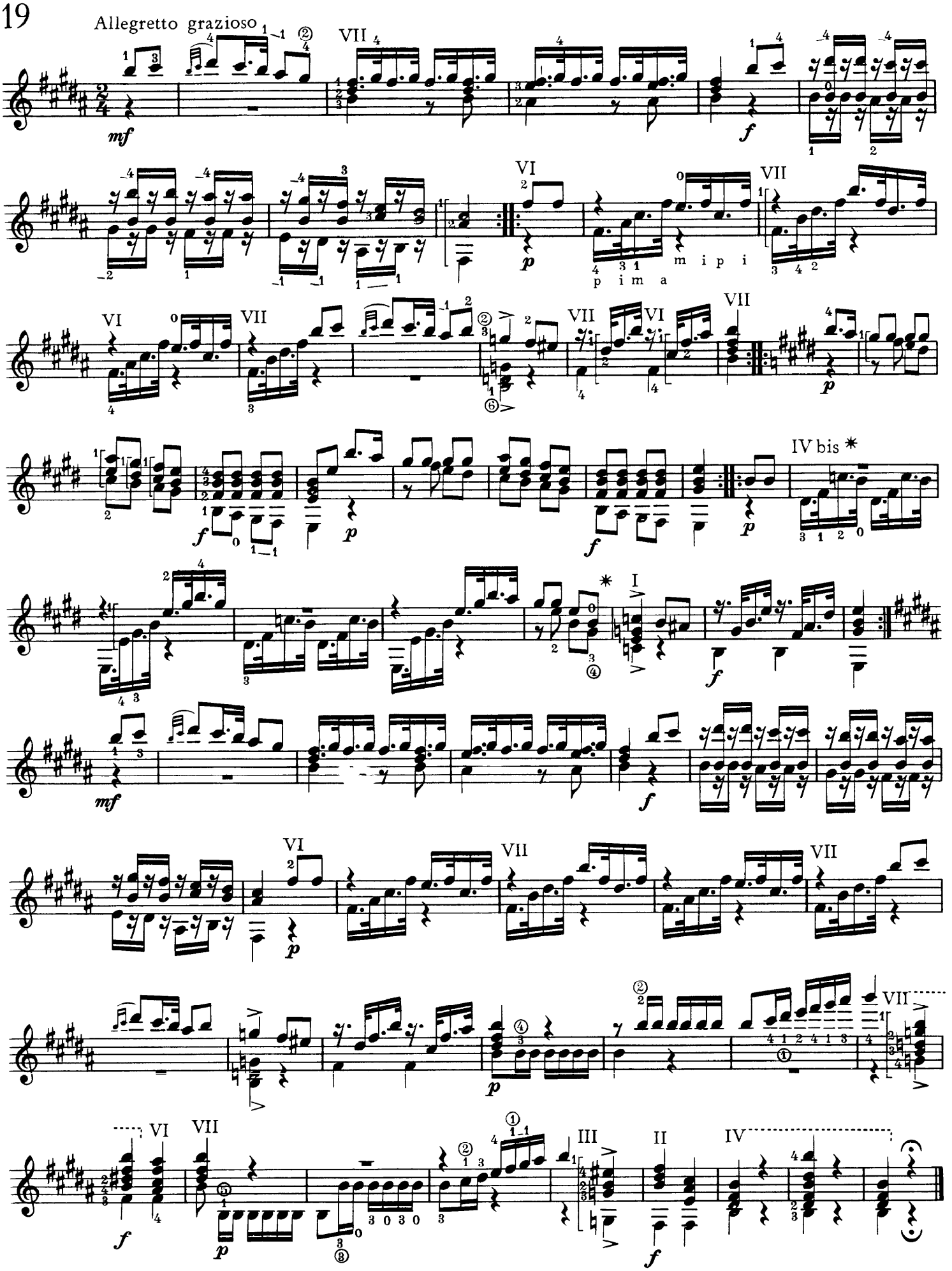

p
cresc.
f
ff
III

# 18

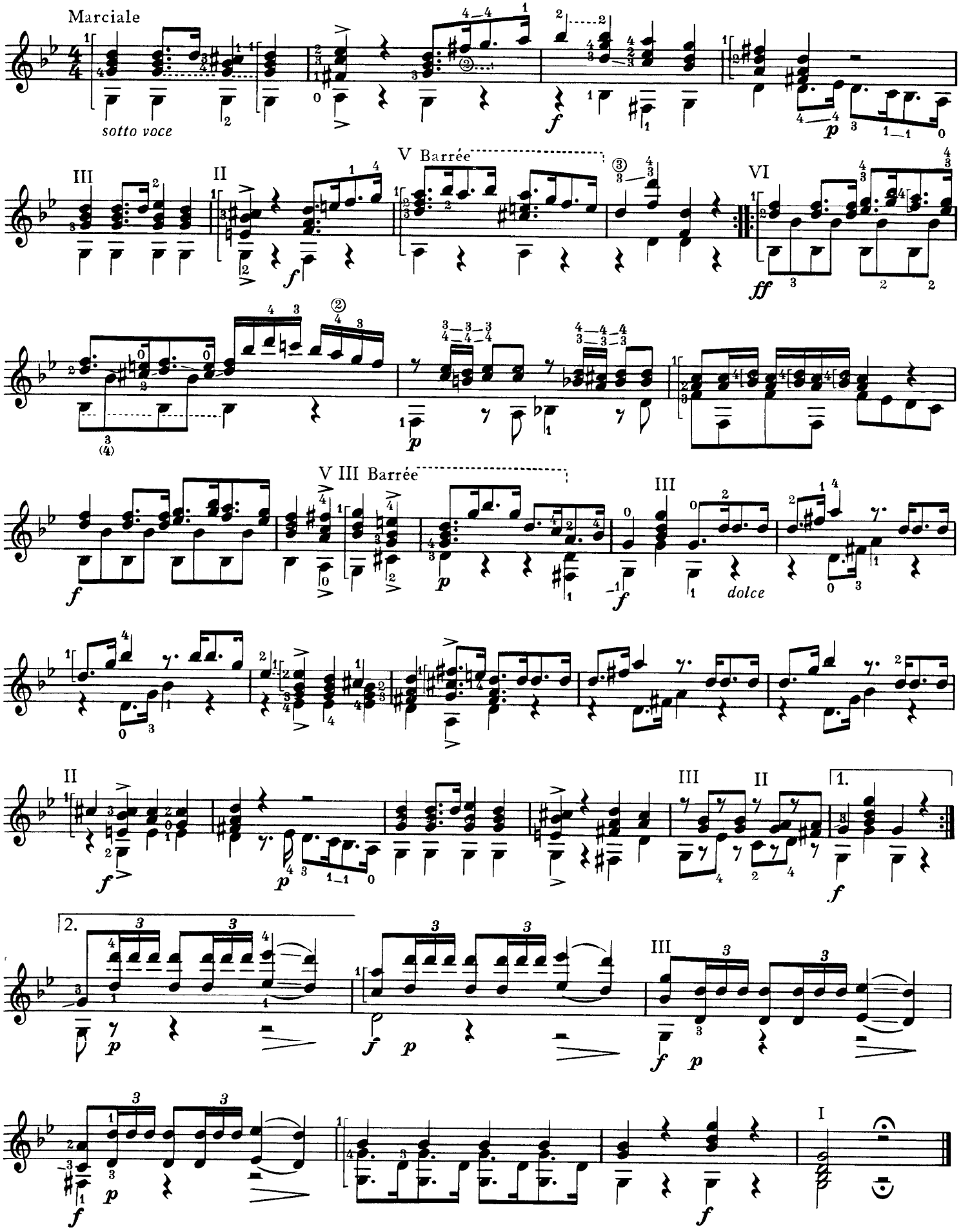


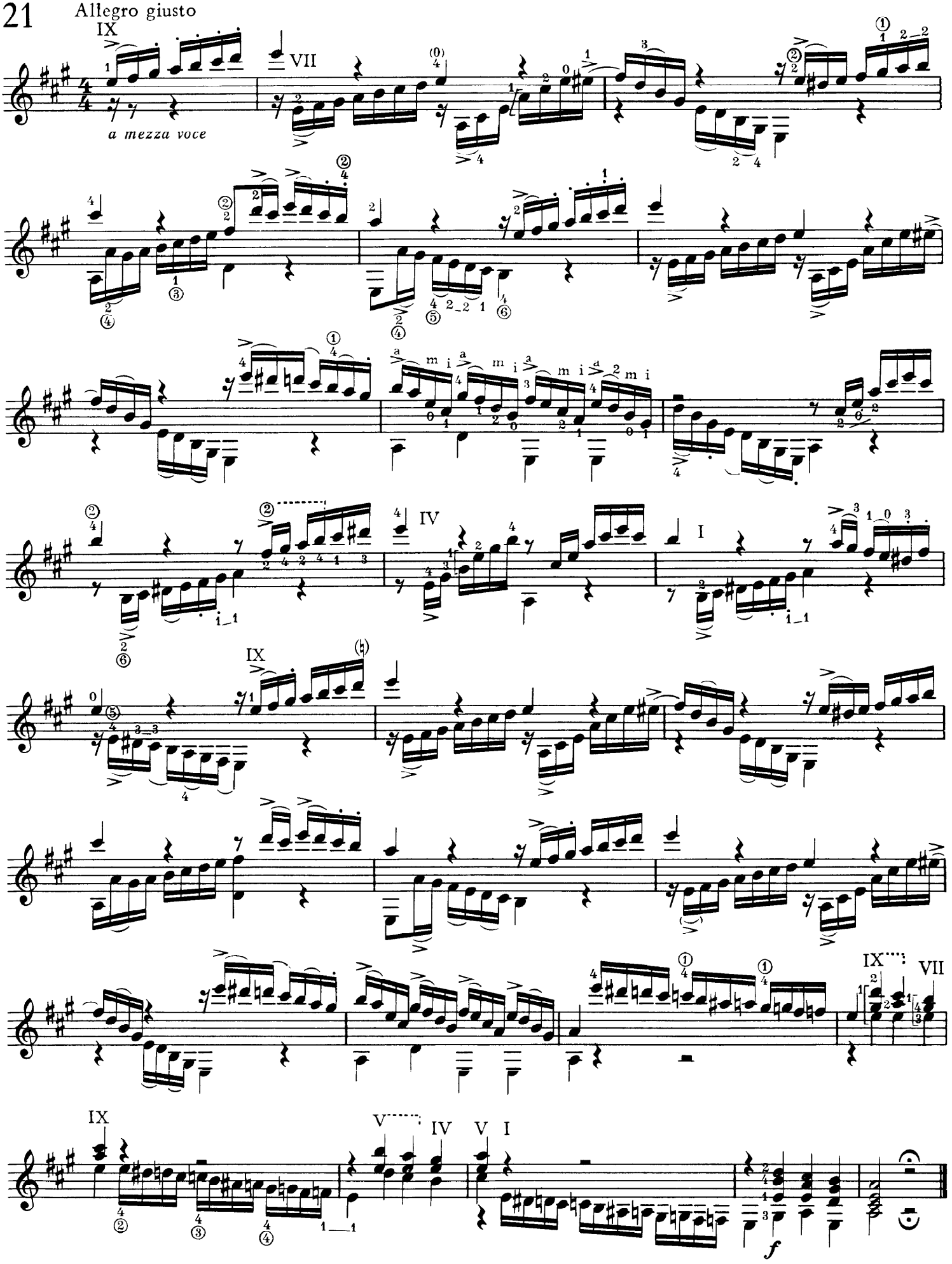

VIII
*
f
p

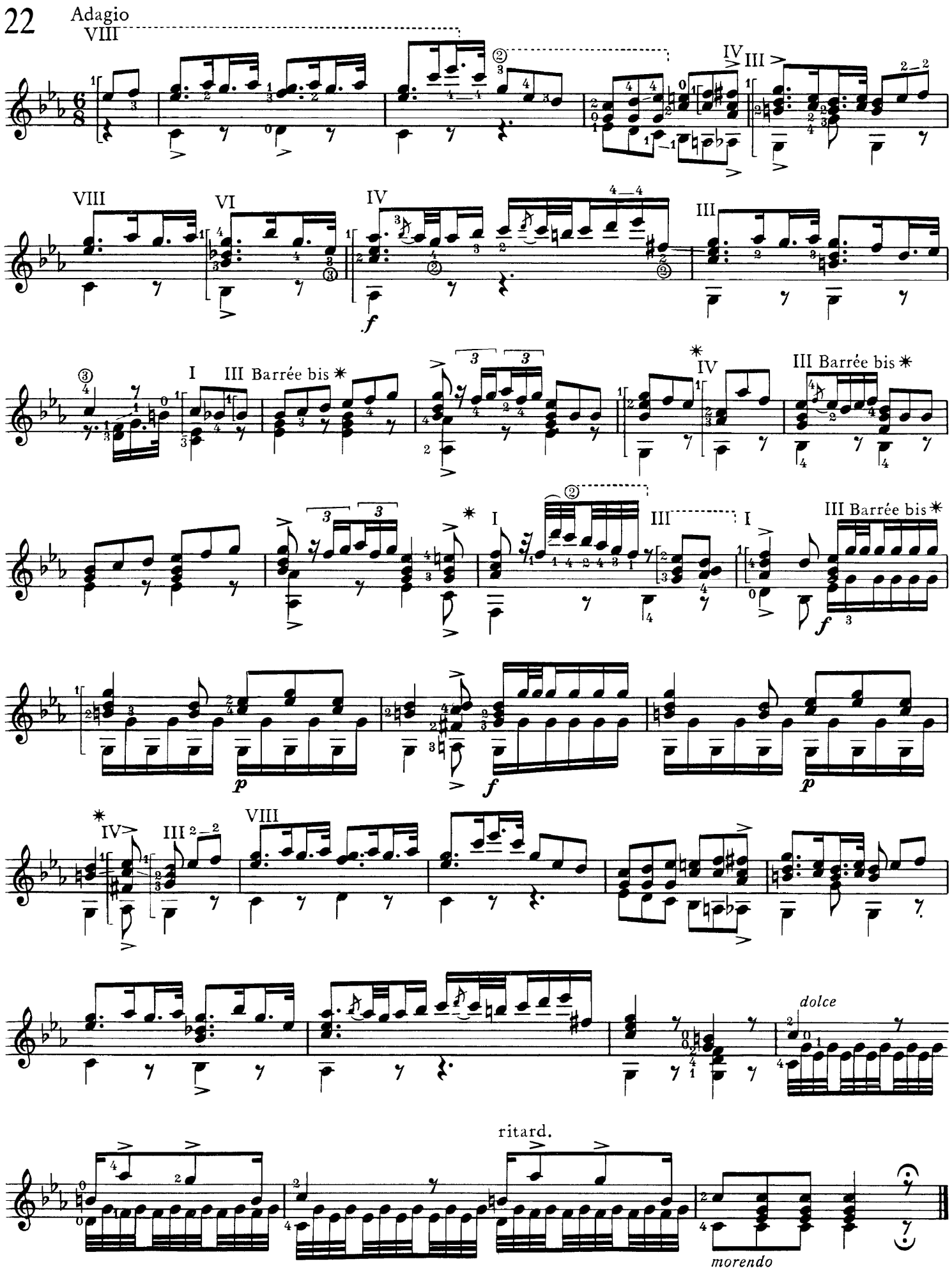
19


Allegretto grazioso
mf
VII
f
VI
p
p i m a
m i p i
VII
VI
VII
VII
VI
VII
p
IV bis *
f
p
f
p
*
I
f
mf
f
VI
p
VII
VII
VII
p
VI
VII
f
p
III
II
f
IV

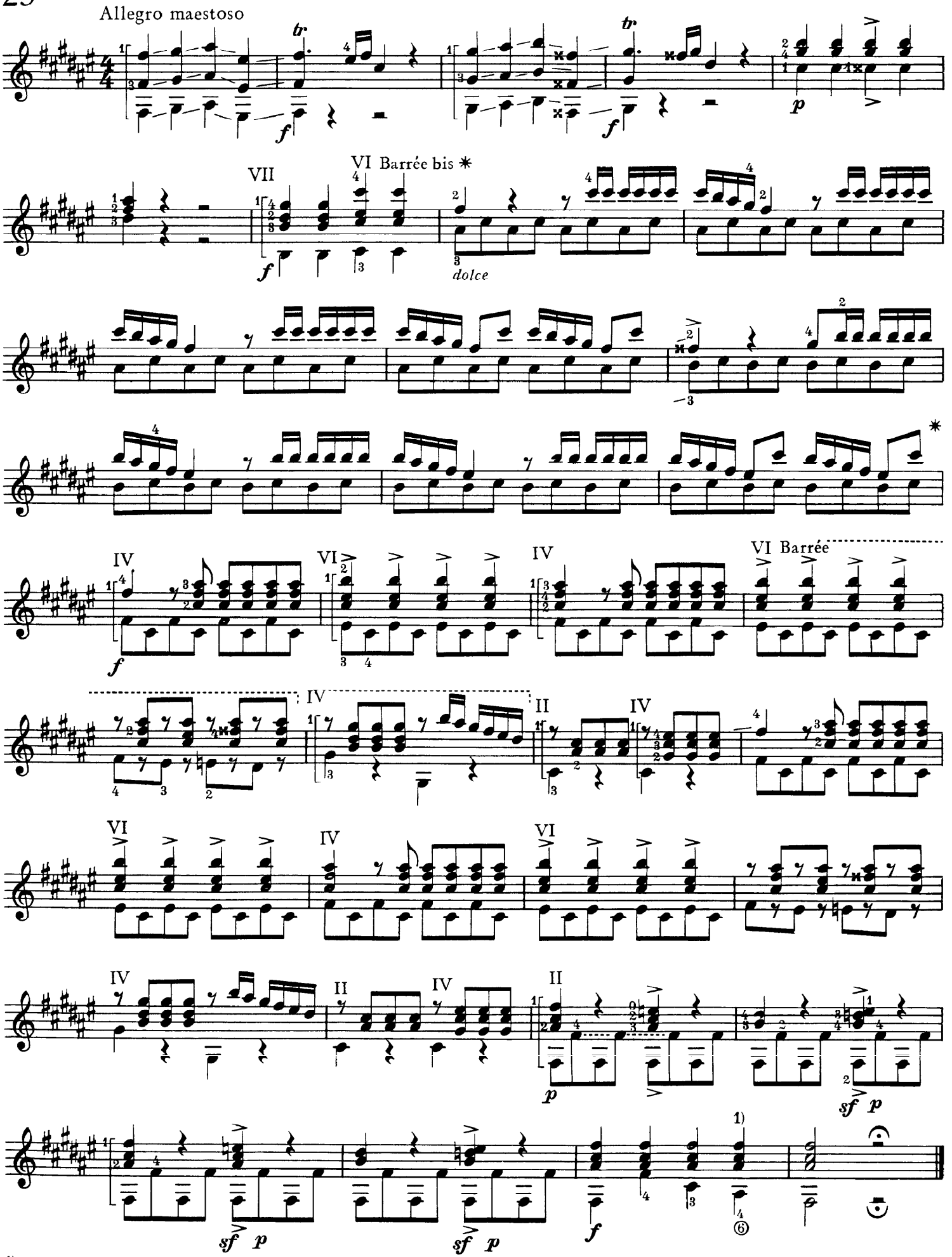
# 20


Marciale
sotto voce
V Barrée
VI
ff
V III Barrée
dolce
1.
2.
I
DVfM 32068


21
Allegro giusto
a mezza voce
IX
VII
IV
I
V
f

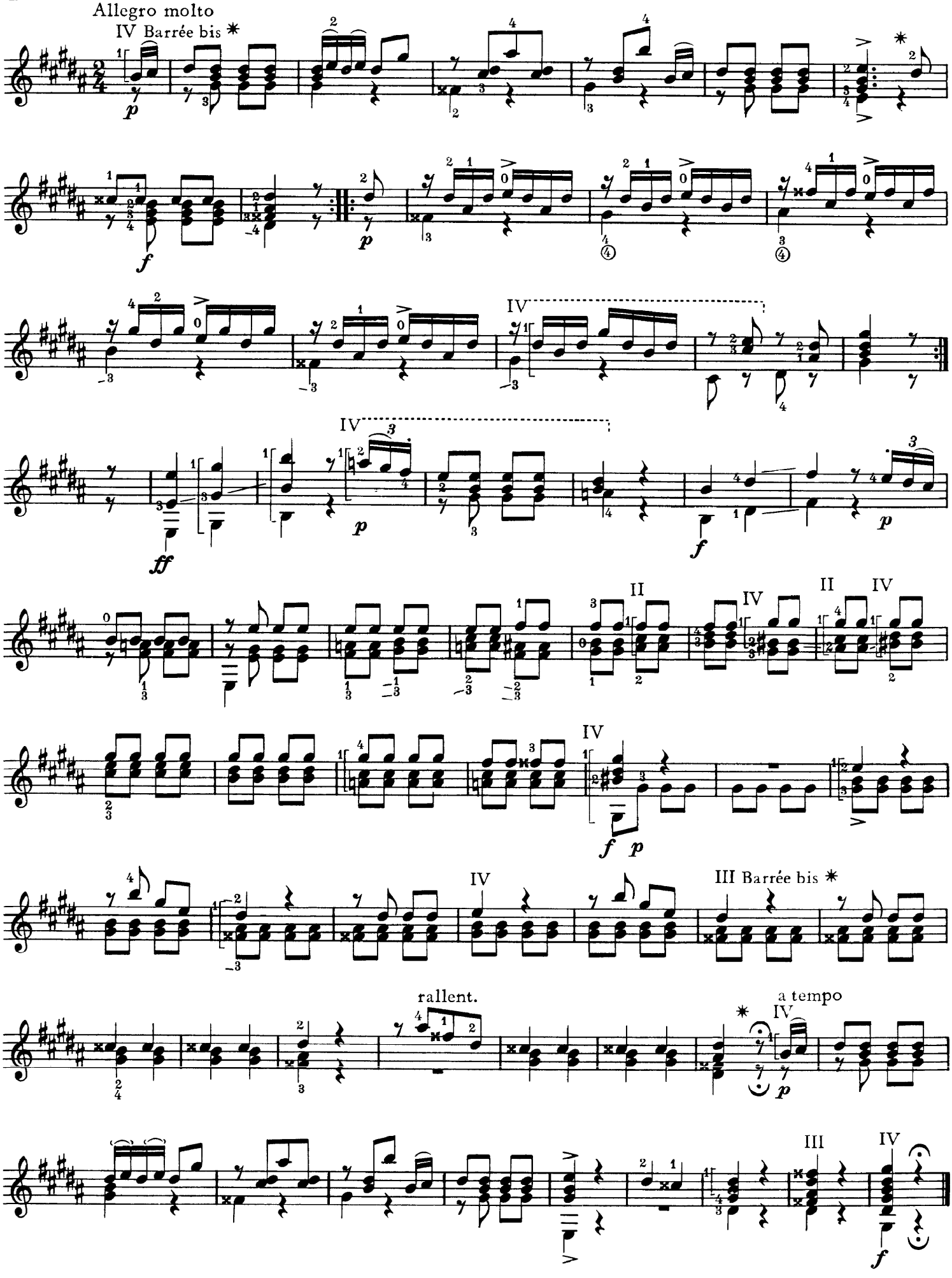

22
Adagio
VIII
IV
III
VIII
VI
IV
III
f
I
III Barrée bis ✳
IV
III Barrée bis ✳
I
III
I
III Barrée bis ✳
f
p
f
p
✳
IV
III
VIII
dolce
ritard.
morendo

# 23

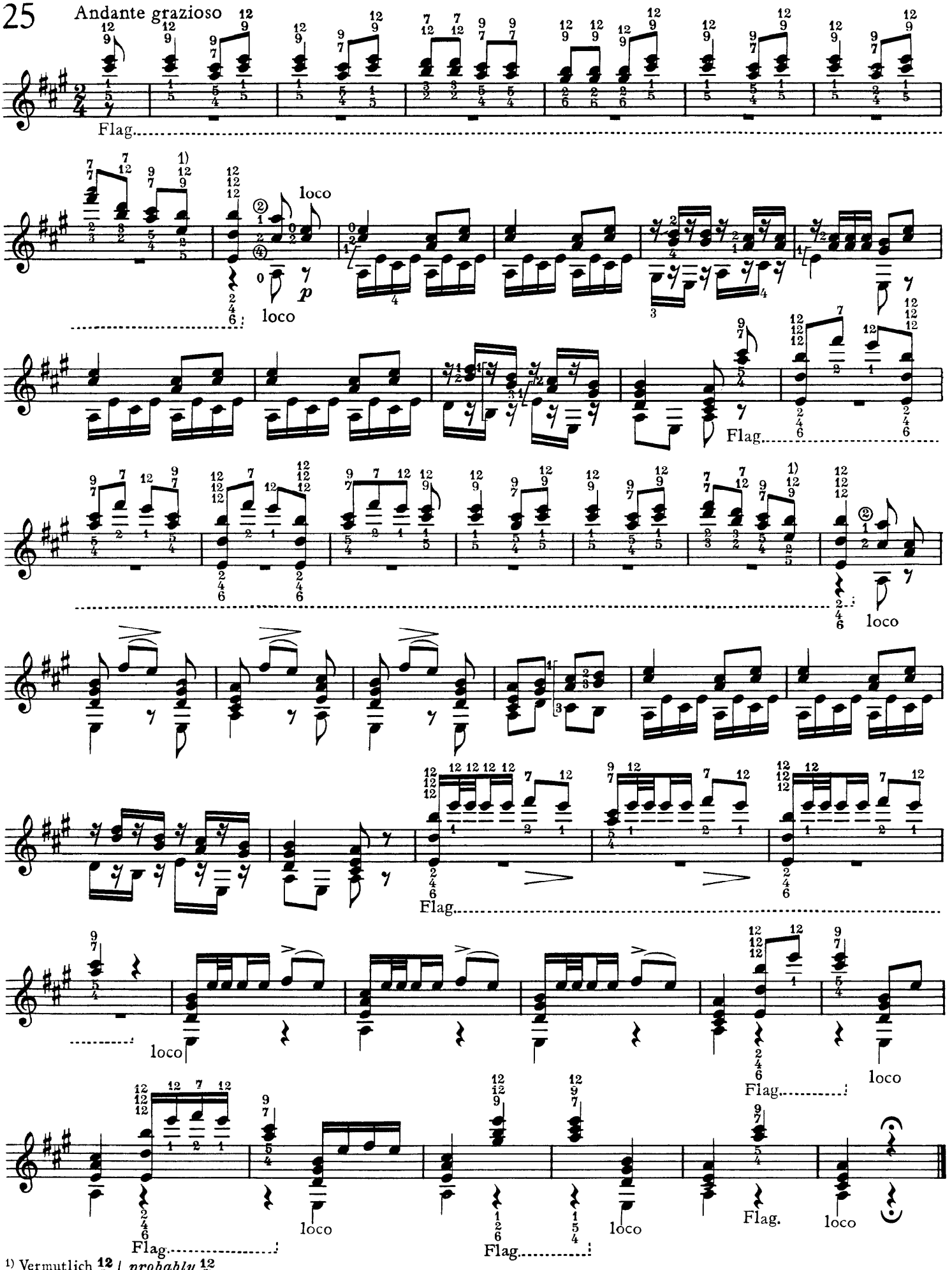

Allegro maestoso
tr
f
p
VII
VI Barrée bis *
dolce
IV
VI
VI Barrée
II
sf p
1)

1) evtl. VI

24



25 Andante grazioso

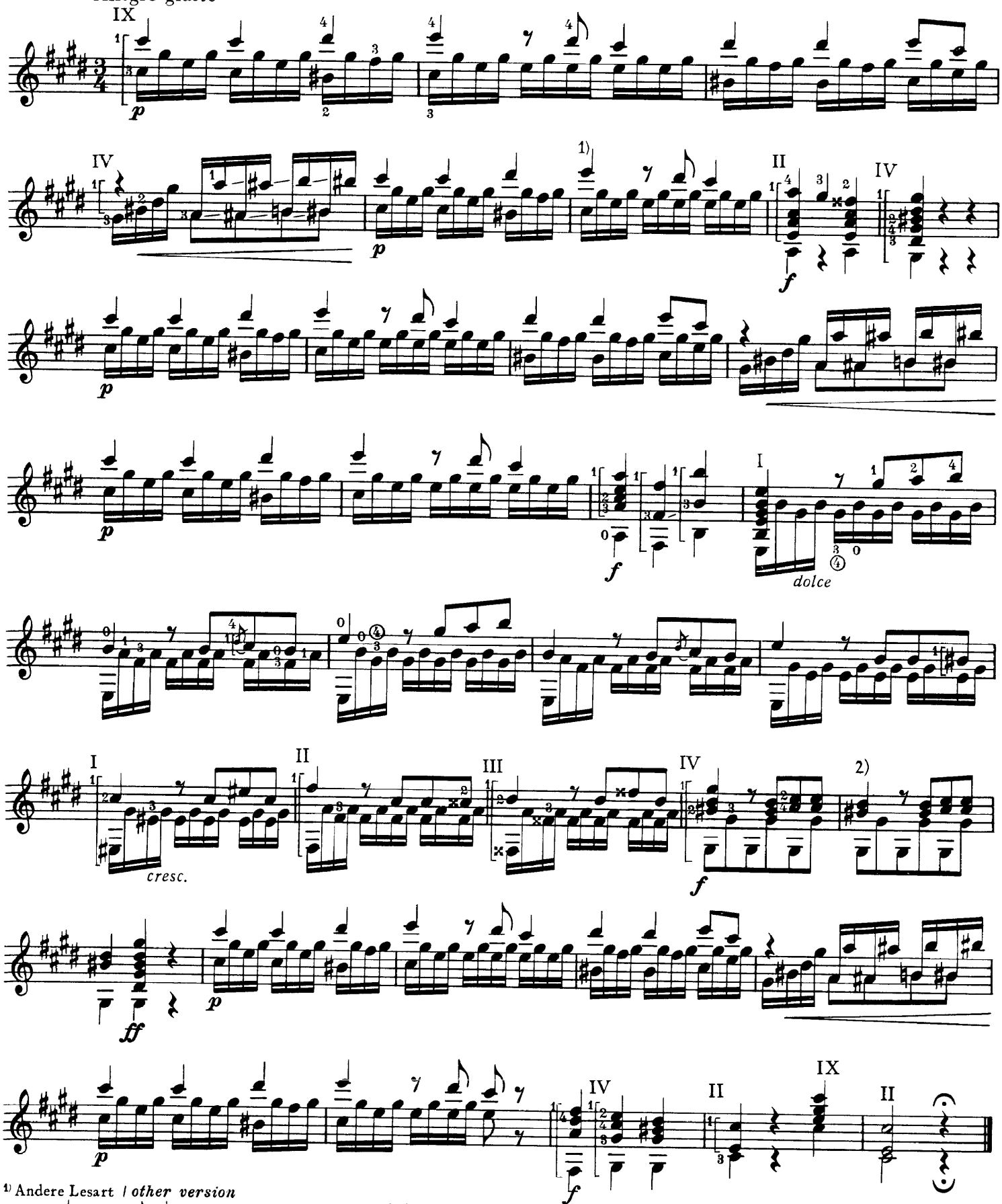



1) Vermutlich $\frac{12}{7}$ / *probably* $\frac{12}{7}$

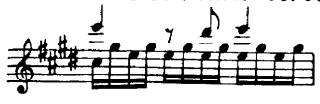
Ziffern über den Noten geben den Bund, Ziffern unter den Noten die Saite der Flageolett-Töne an / *numerals on the top of the notes signify the fret, numerals under the notes signify the string of the harmonics*

# 26

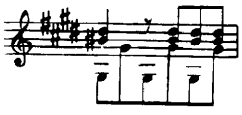
Allegro giusto




1) Andere Lesart / *other version*

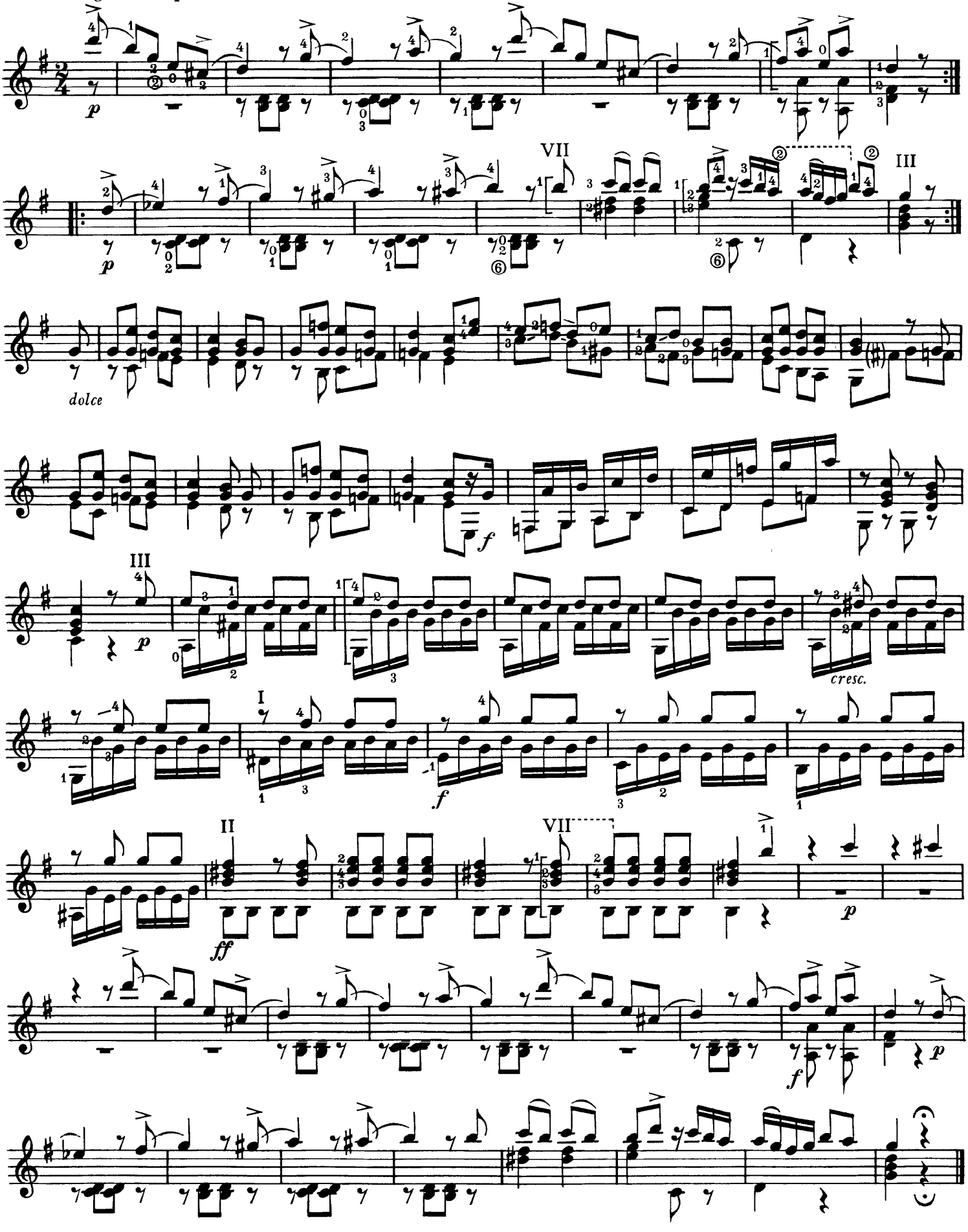


2) Andere Lesart / *other version*

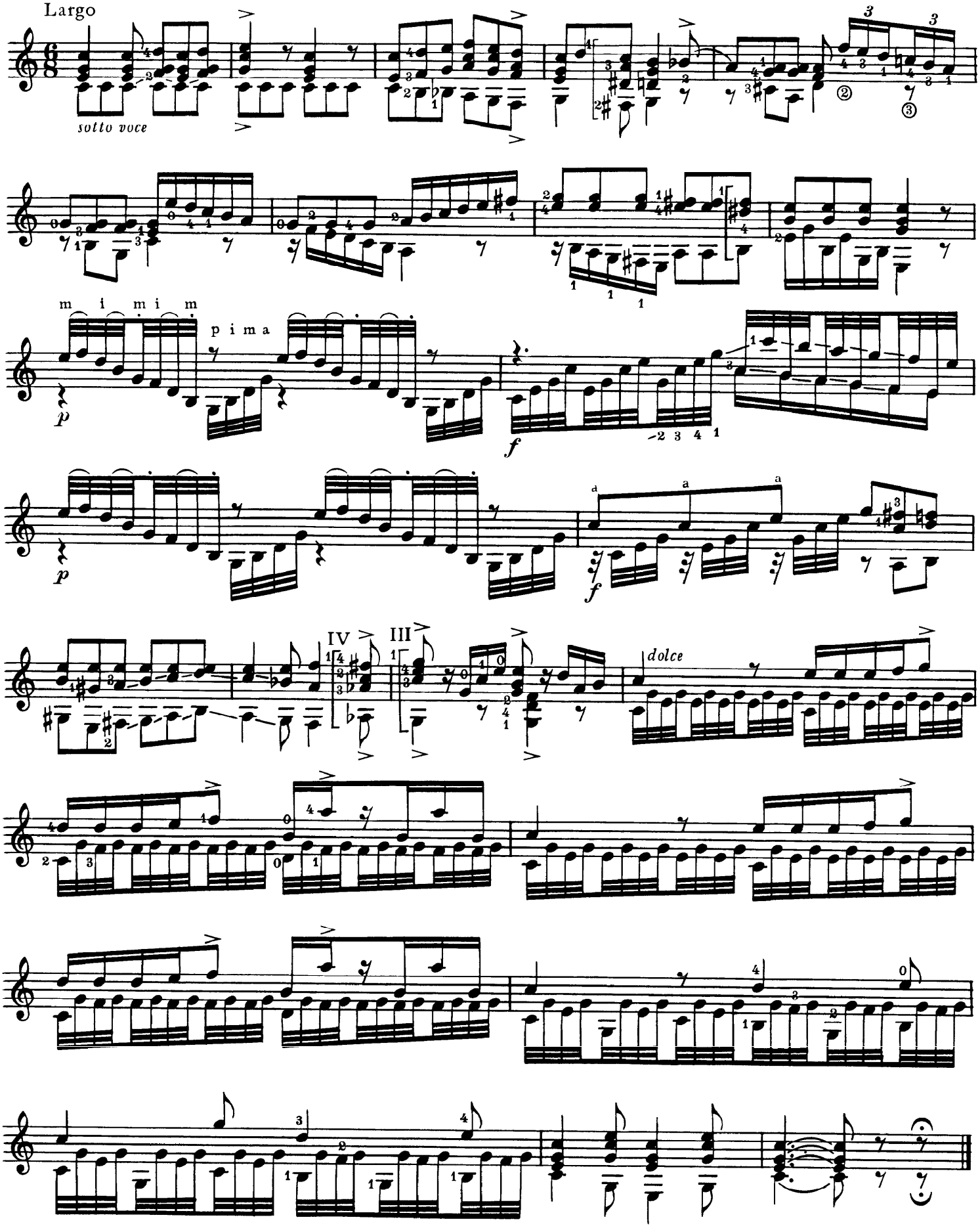


# 27

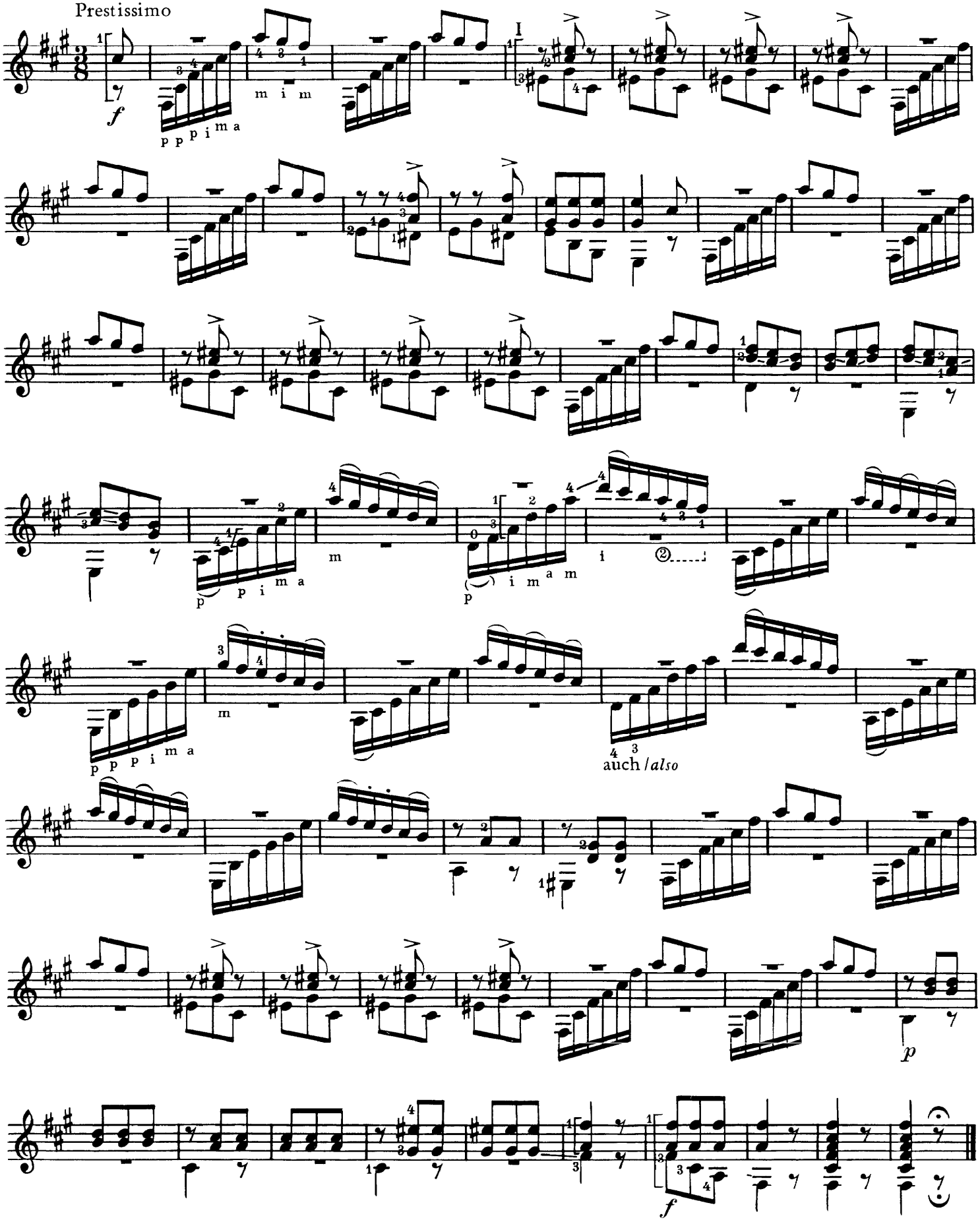
Allegretto espressivo



28

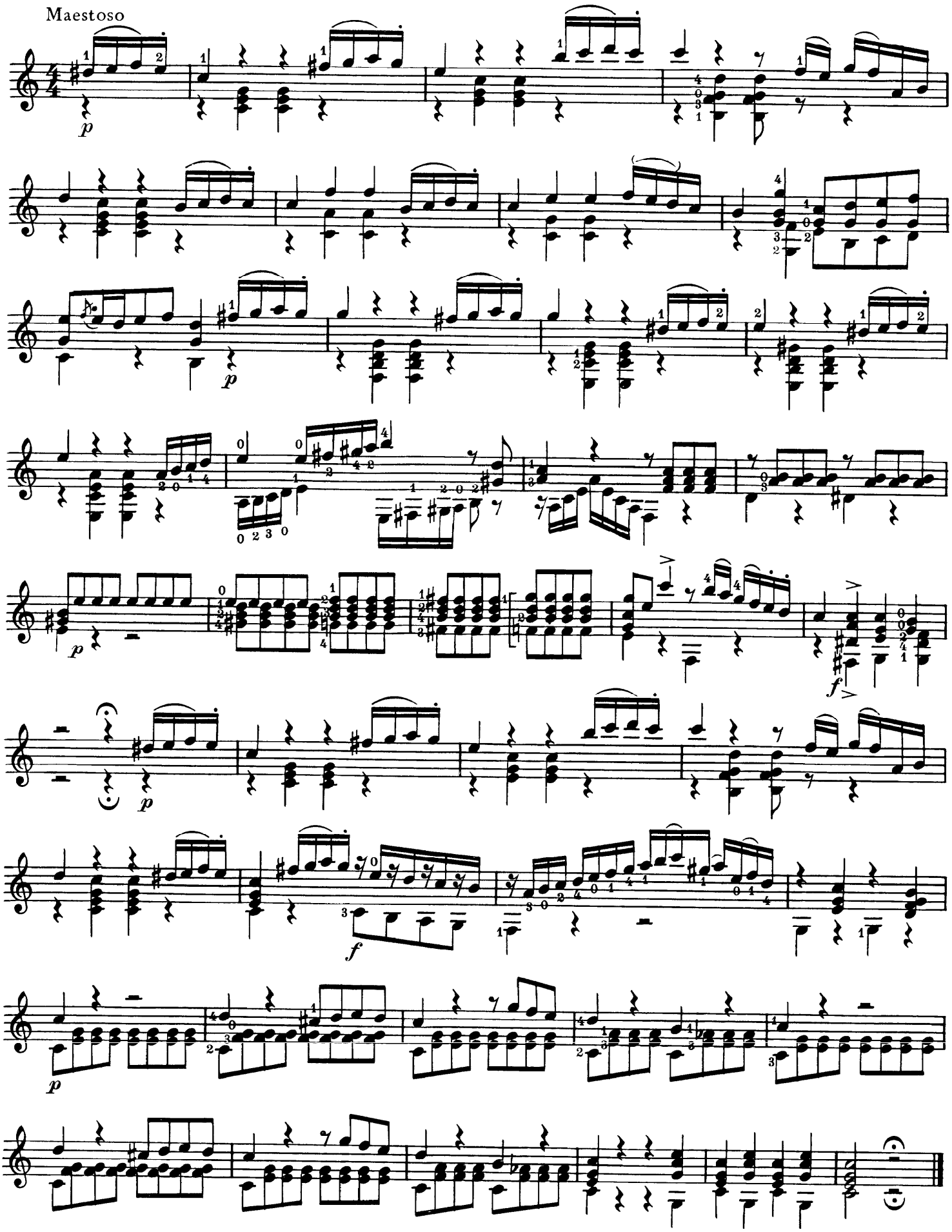


# 29


Prestissimo
f
p p p i m a
m i m
I
p p i m a
m
p i m a m
i
p p p i m a
m
auch / also
p
f

# 30

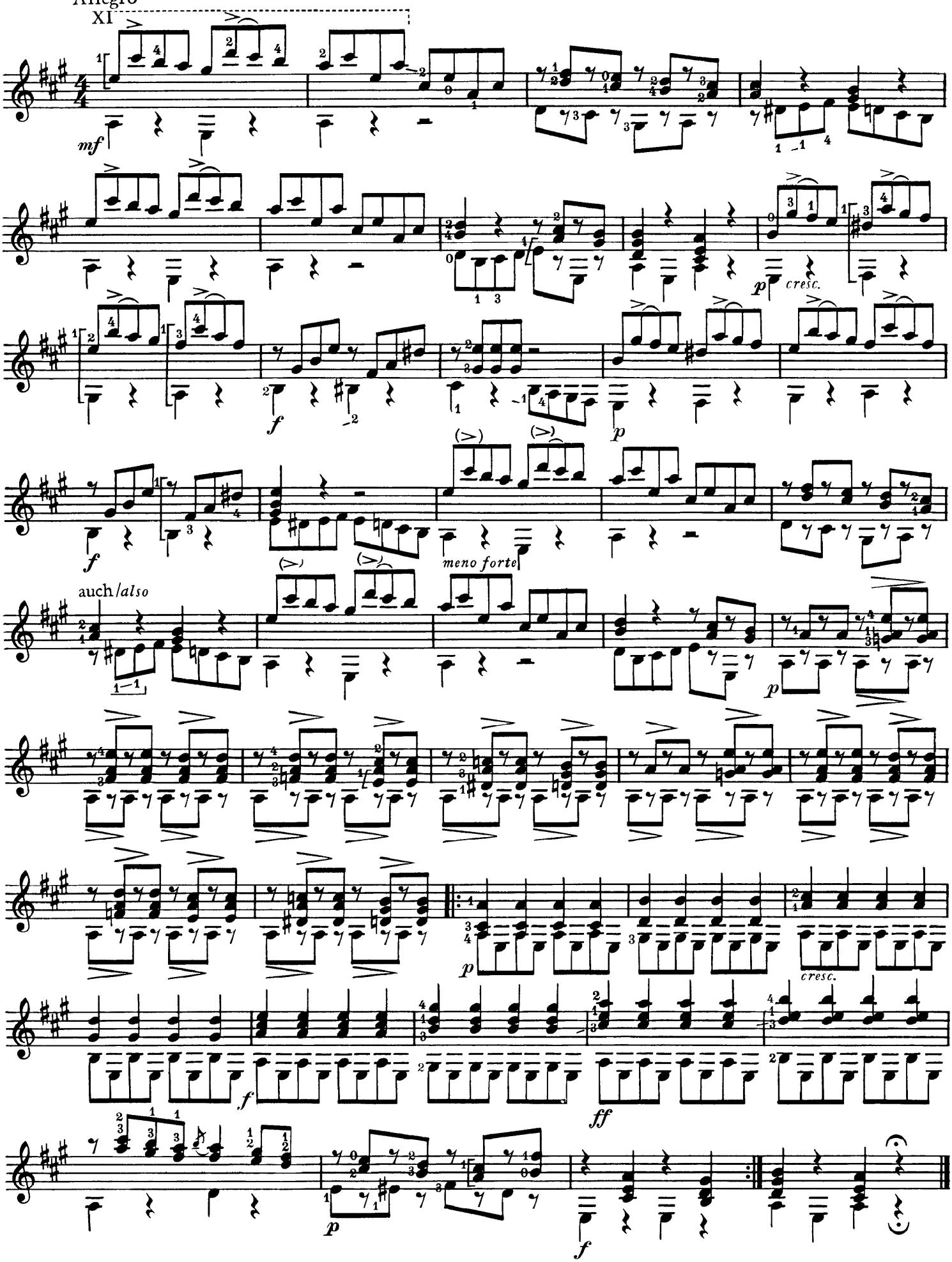
Maestoso



31

Allegro

XI



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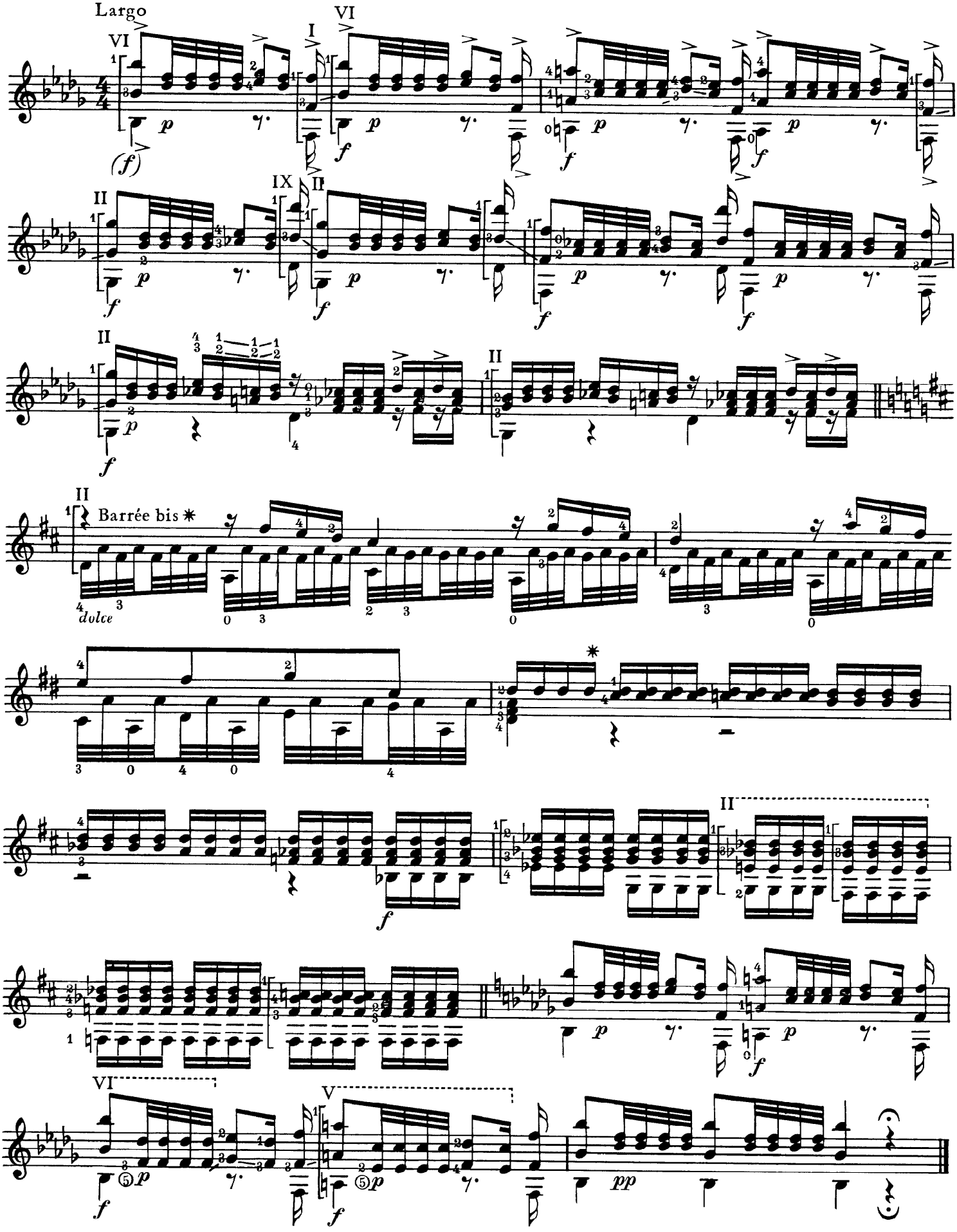

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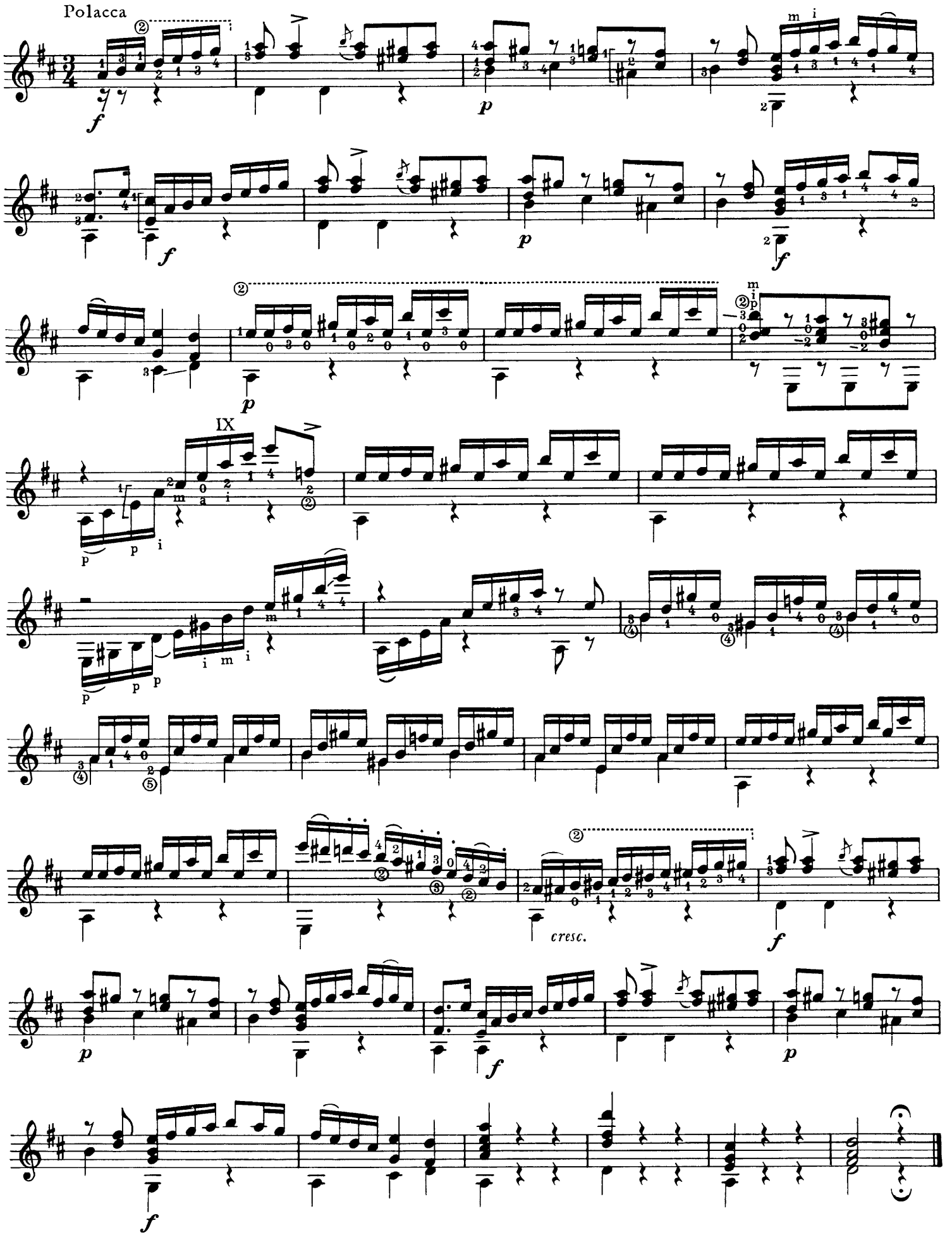
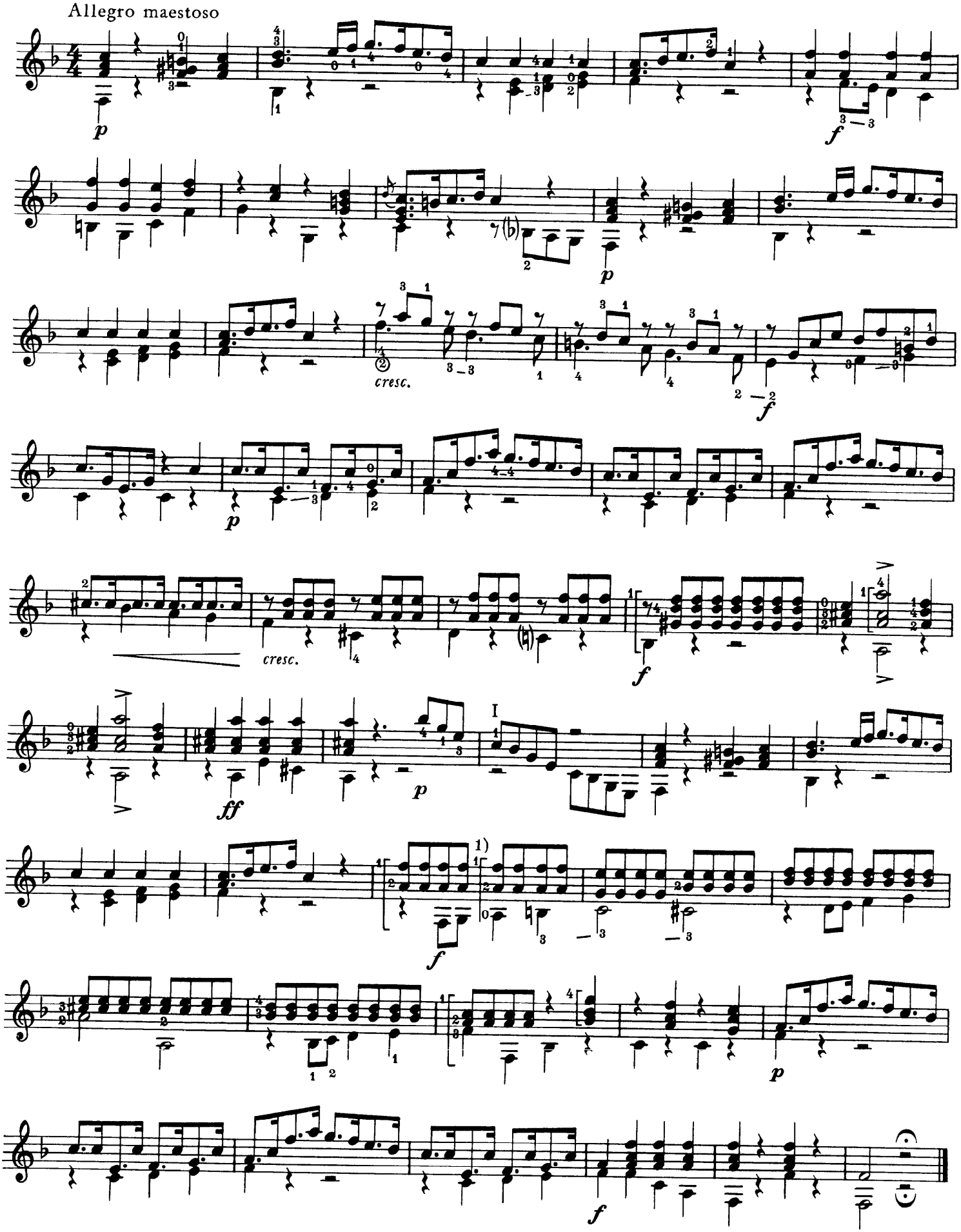


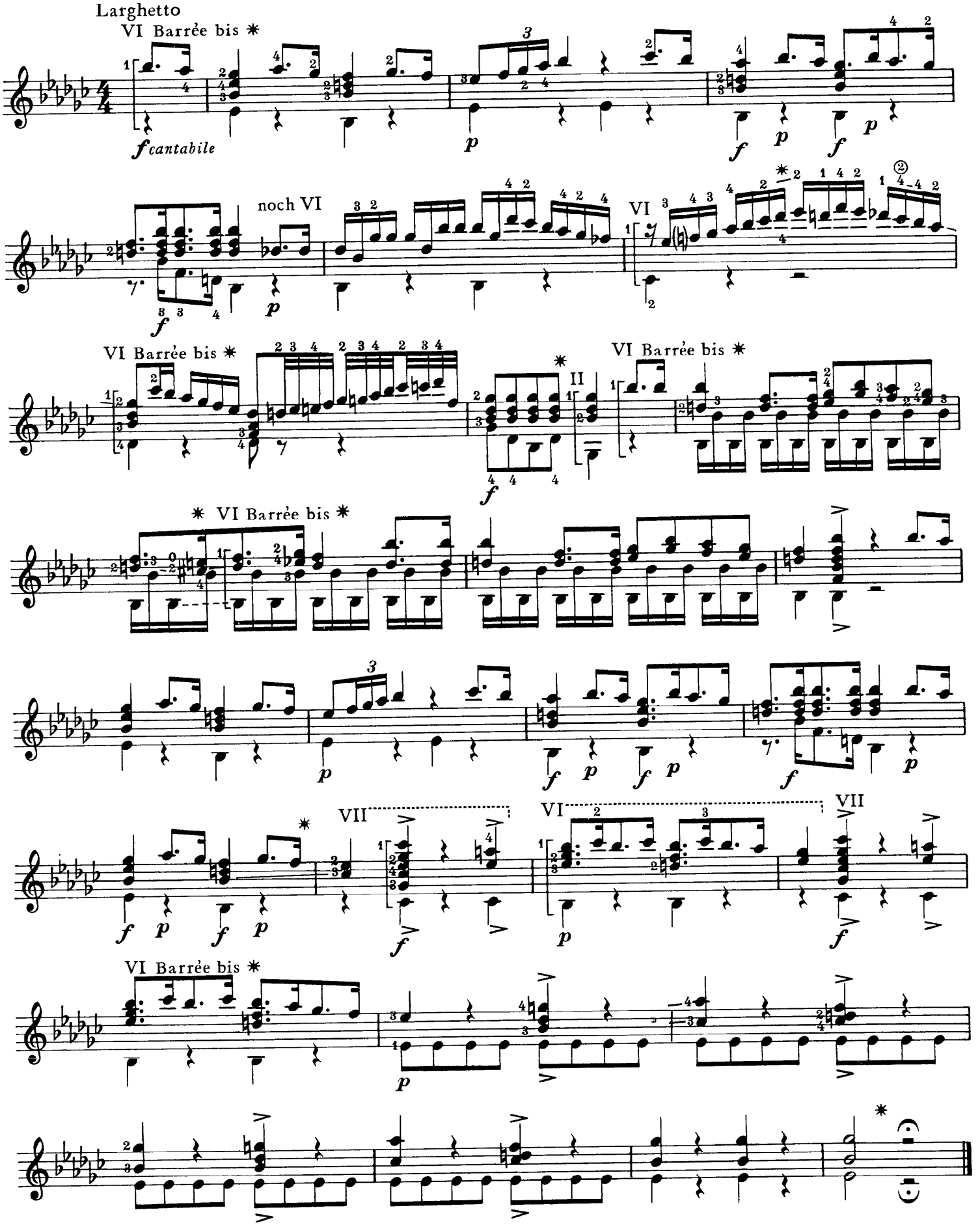
# 34

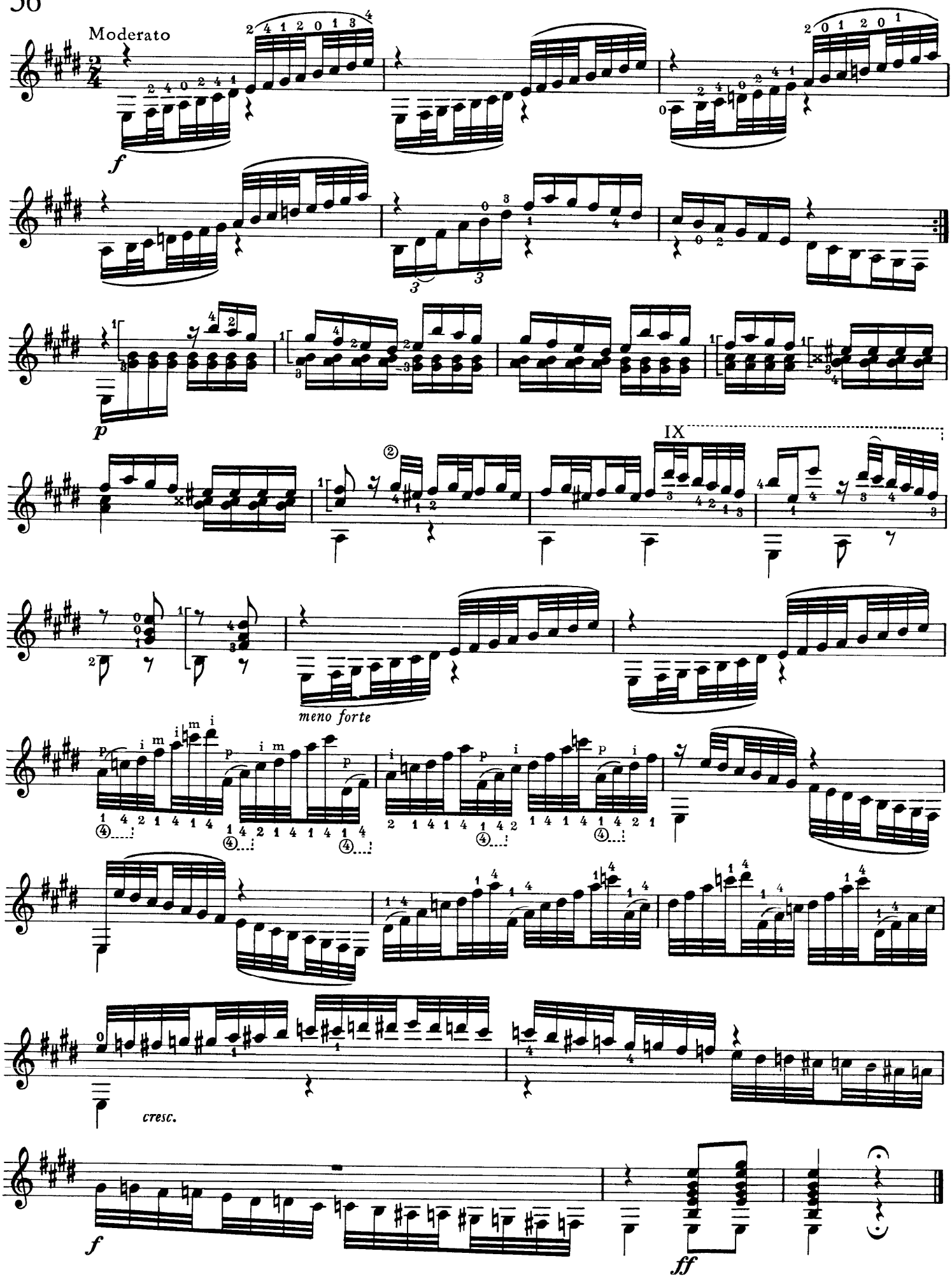
Allegro maestoso




1) Barrée „lüften" / *"lift" the barrée*

35


Larghetto
VI Barrée bis ✳
f cantabile
p
f
p
f
p
noch VI
f
p
VI
VI Barrée bis ✳
f
II
VI Barrée bis ✳
✳ VI Barrée bis ✳
p
f
p
f
p
f
p
VII
f
p
VI
VII
f
p
f
VI Barrée bis ✳
p
✳


36
Moderato
f
p
IX
meno forte
cresc.
f
ff

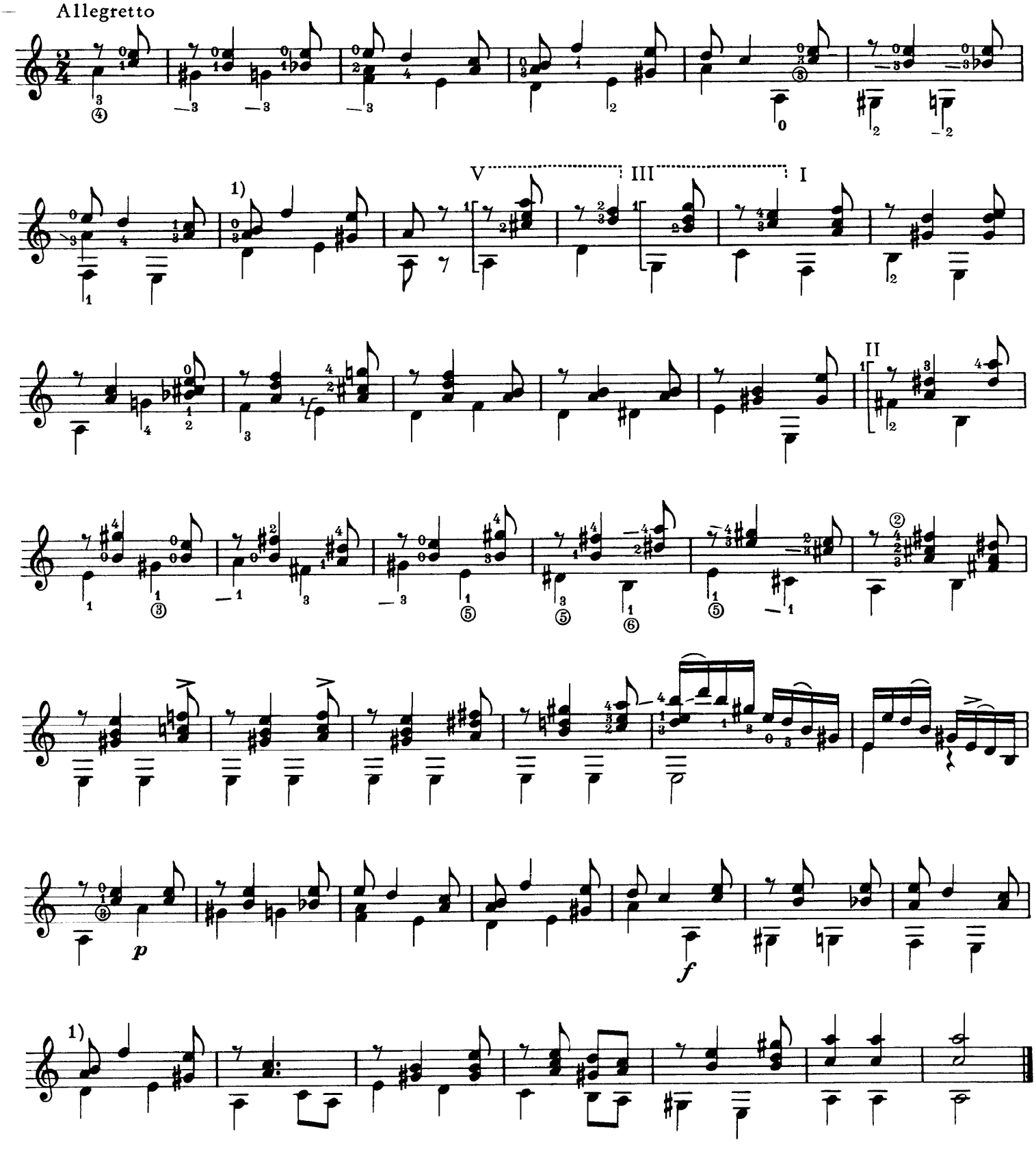
# Elf Etüden

*(Eleven studies)*

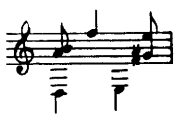
Napoleon Coste
op. 38, Nr. 1

## 1

Allegretto

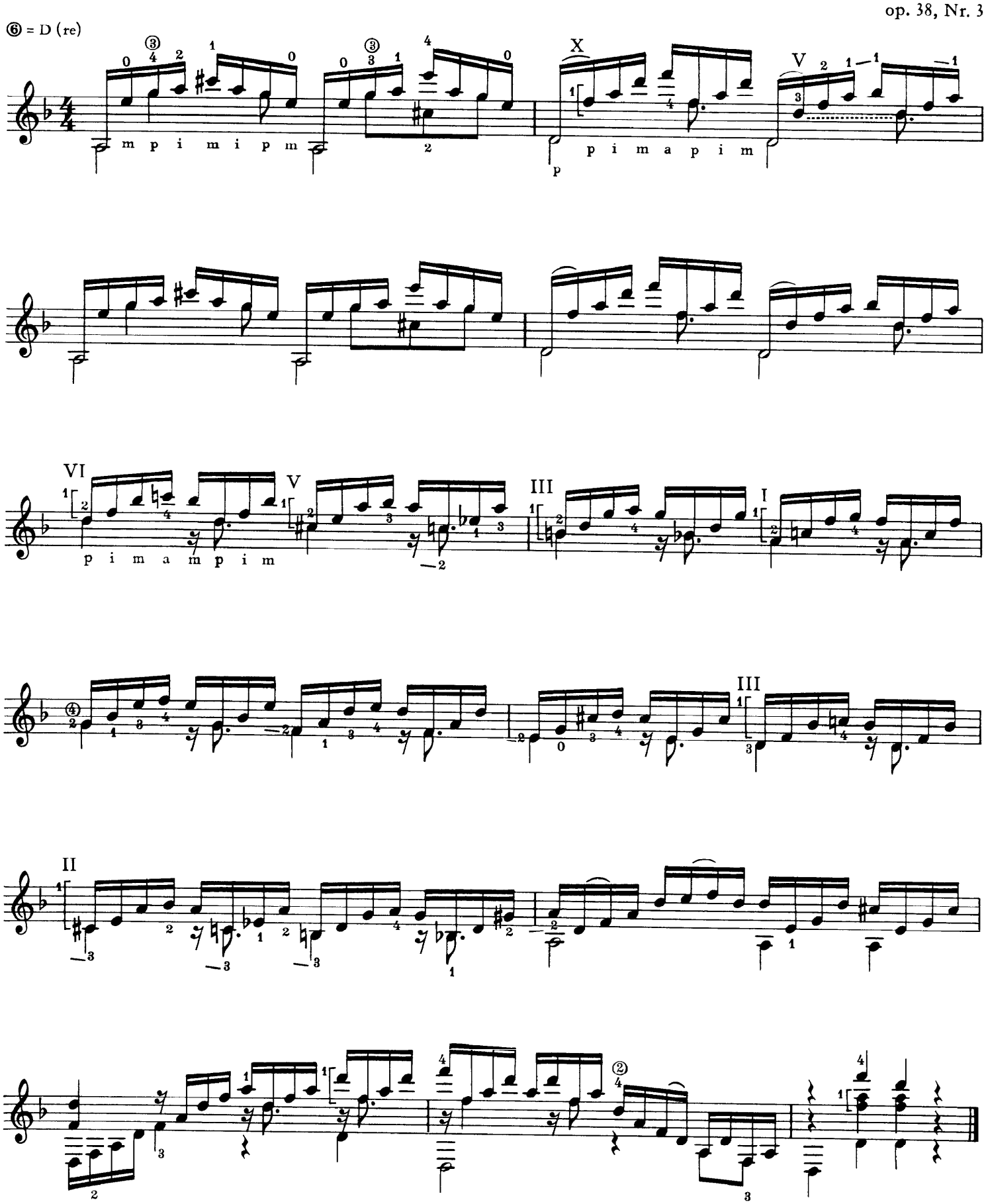



1) original



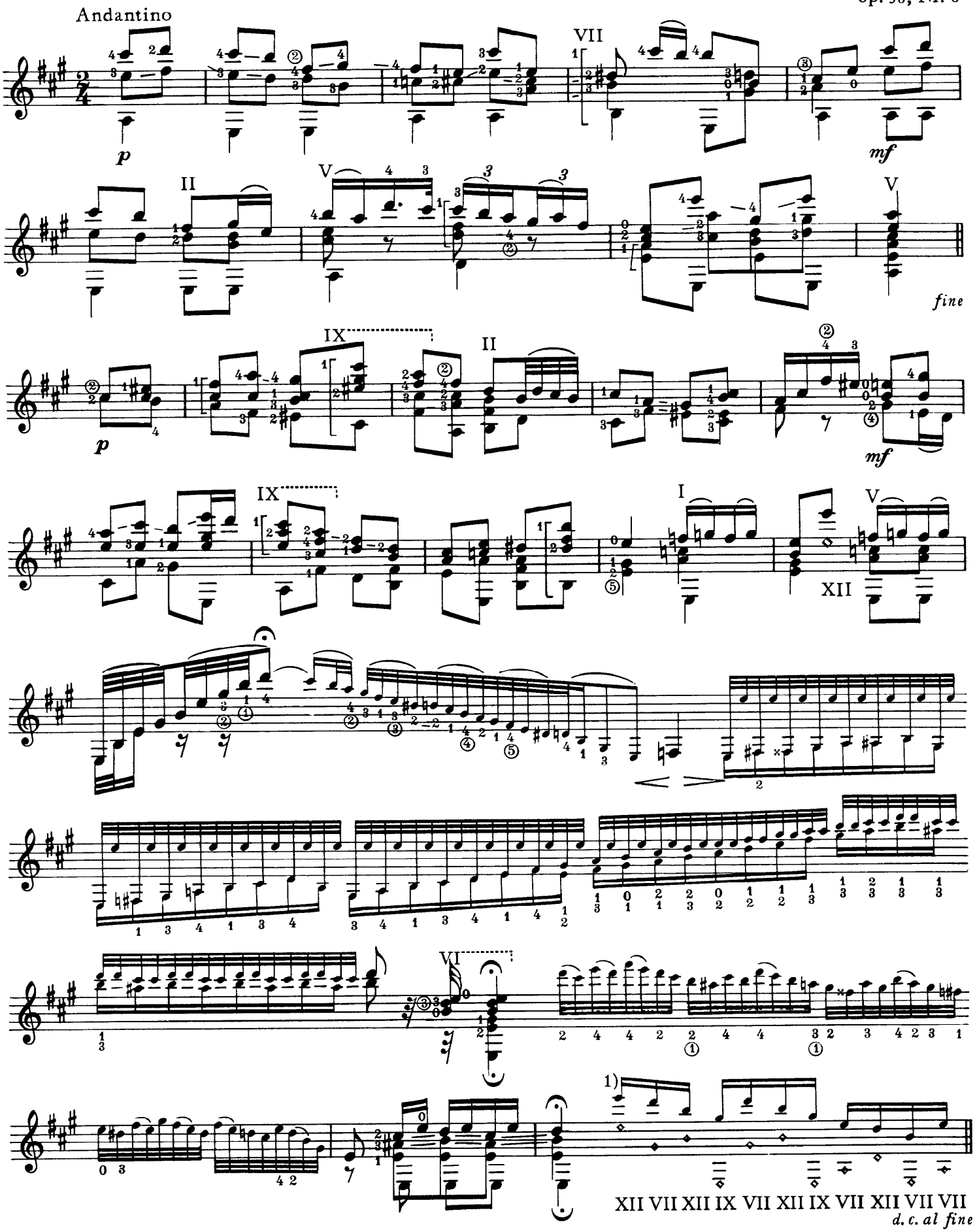
# 2 (Prélude)

op. 38, Nr. 3



# 3

op. 38, Nr. 6




1) Coste notiert Flageolett-Töne durch Angabe von Bund (römische Ziffer) und Saite (eckige Notenköpfe) / *Coste notes down the harmonics by showing fret (roman numerals) and strings (diamond shaped notes)*

4

op. 38, Nr. 7

Agitato

*p*

*mf*

1)

*fine*

*p*

*mf*

2)

I

*p*

poco ritard.

*d. c. al fine*

1) original

2) original

# 5

op. 38, Nr. 9

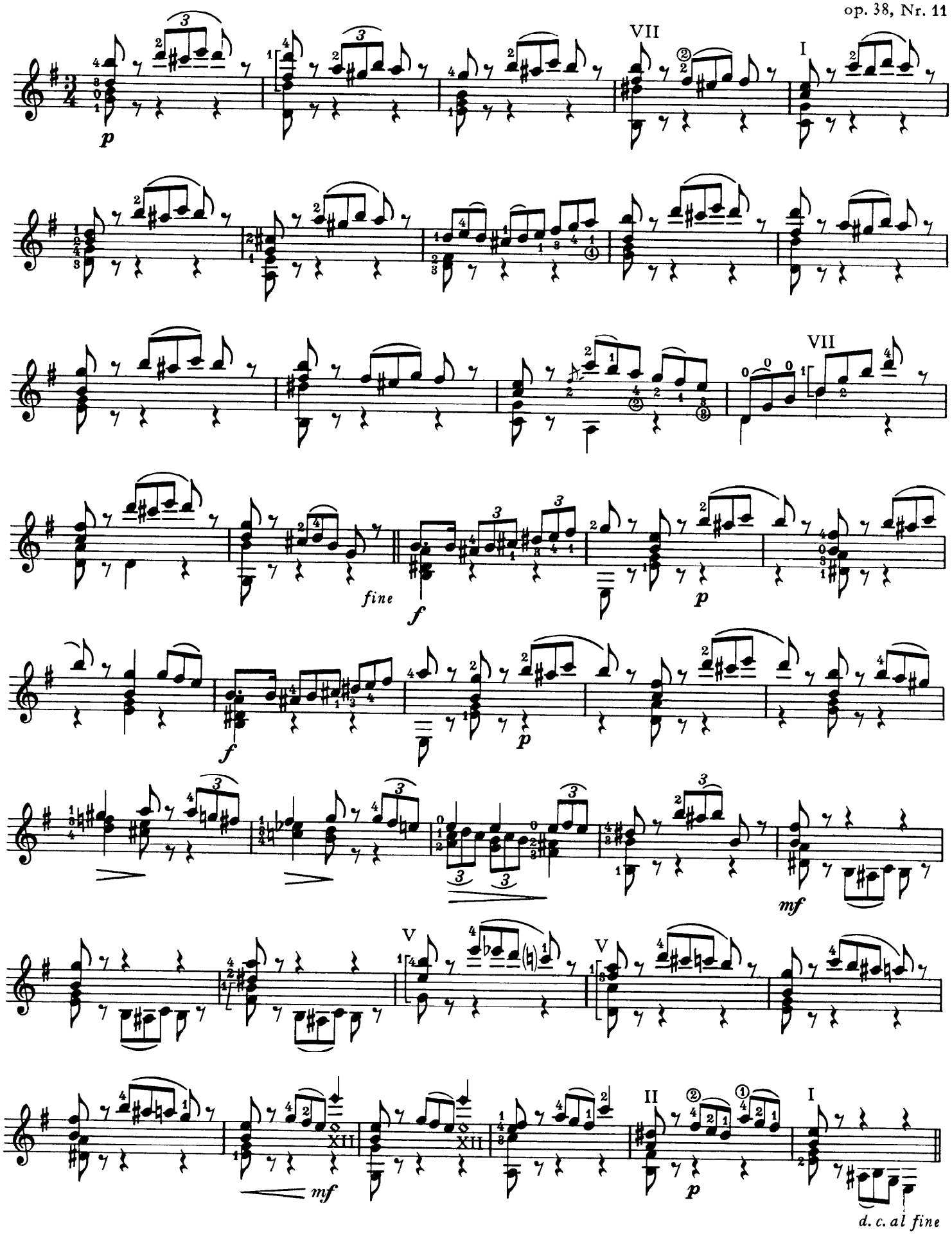
Andantino

*mf* *p* *fine* *mf* *p* *ritard.* *d. c. al fine*

1) original

6

op. 38, Nr. 11

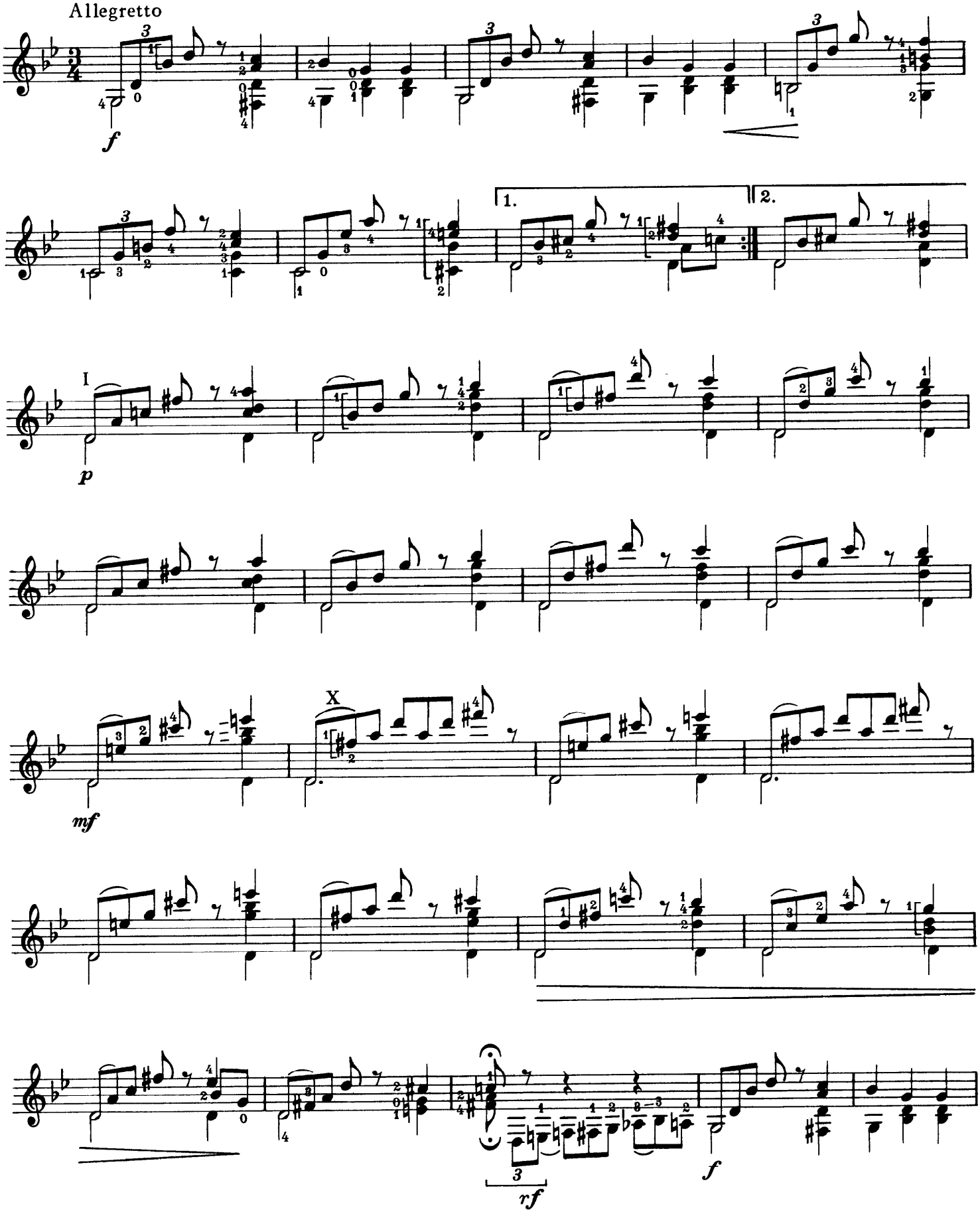


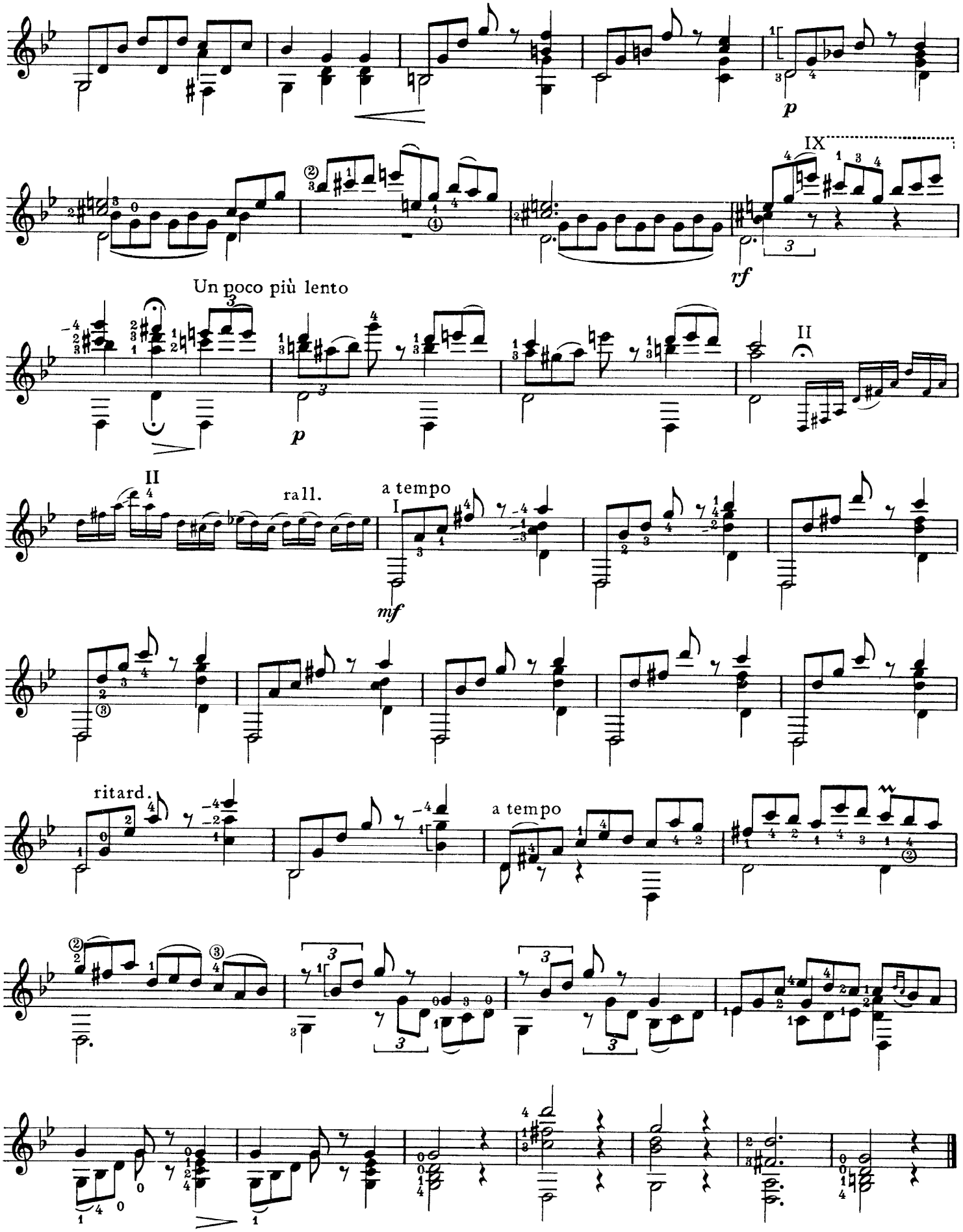
# 7

⑥ = D (re)

op. 38, Nr. 16

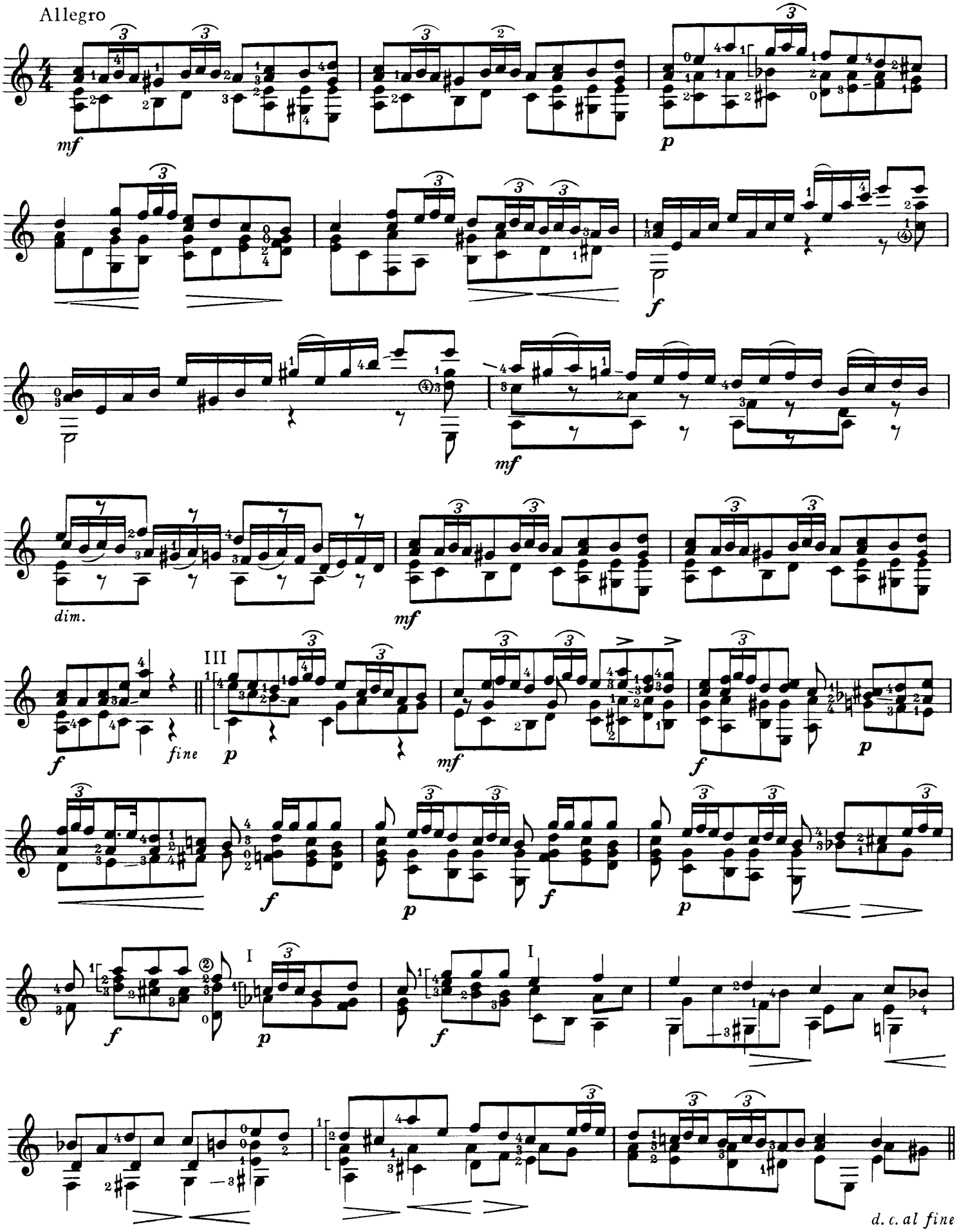
Allegretto




p
IX
rf
Un poco più lento
II
p
II
ralL.
a tempo
I
mf
ritard.
a tempo

# 8

op. 38, Nr. 18

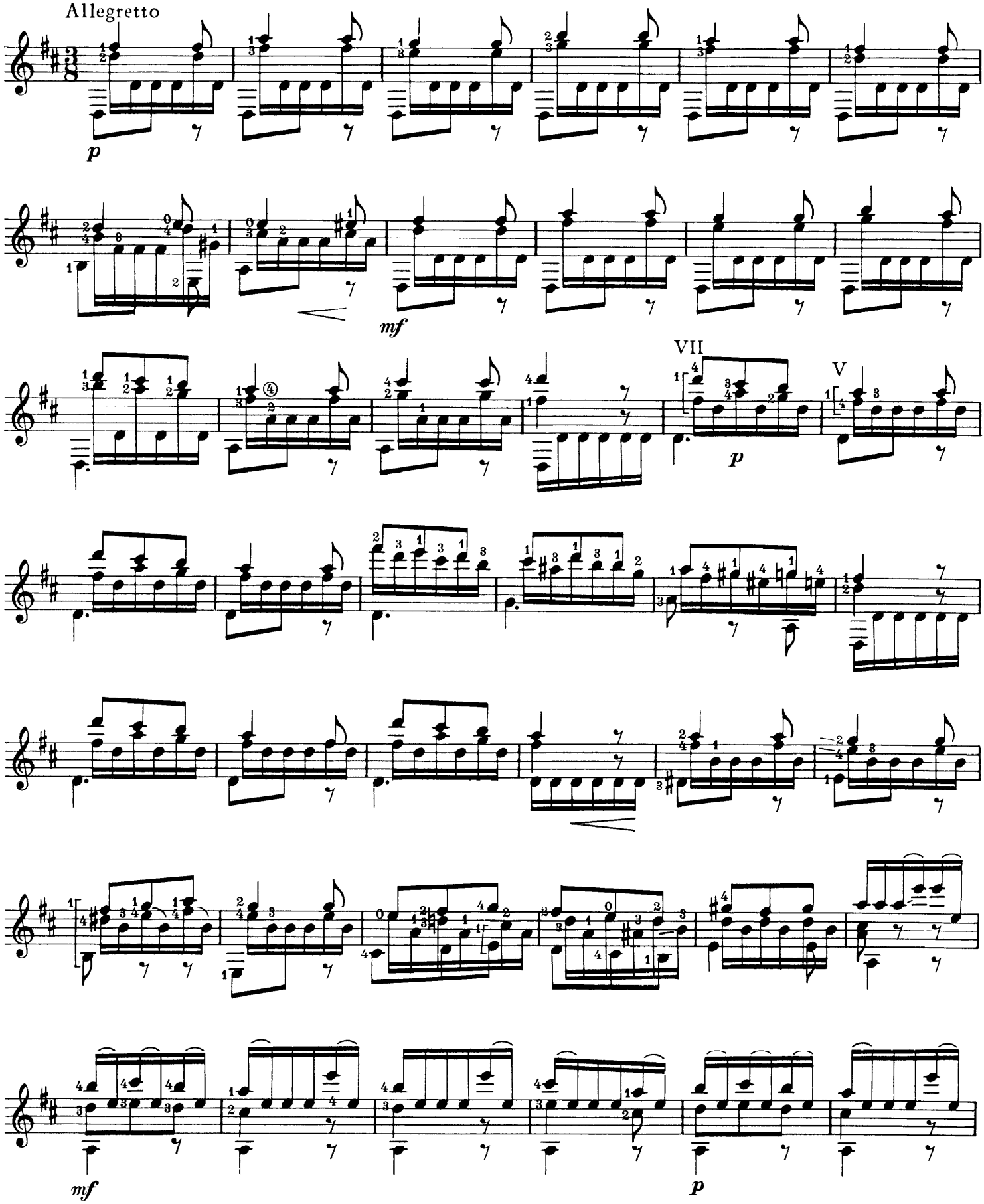


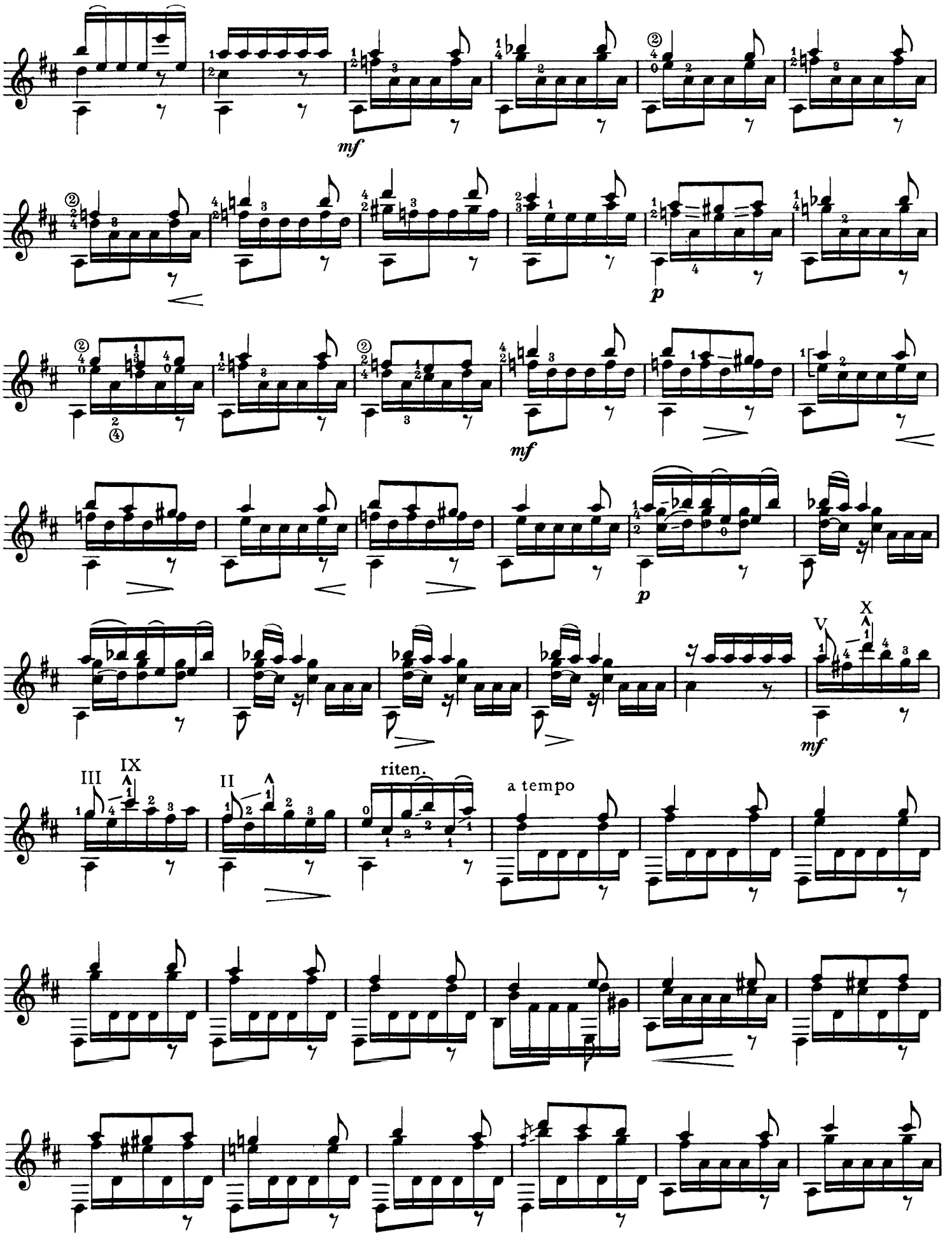
# 9

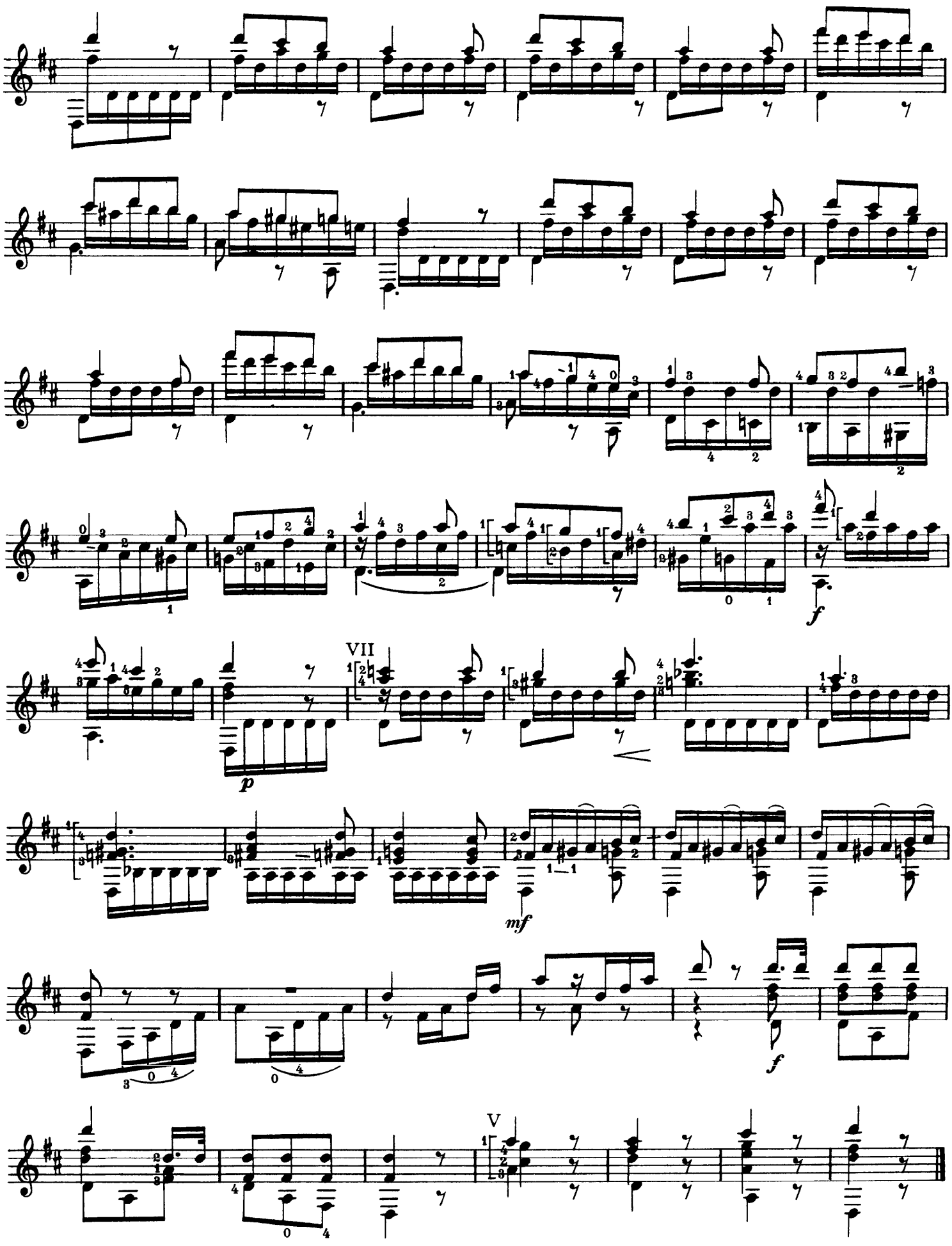
⑥ = D (re)

op. 38, Nr. 20

Allegretto




mf
p
mf
p
mf
III
IX
II
riten.
a tempo
V
X


VII
V

# 10

op. 38, Nr. 21

⑥ = D (re)

Cantabile

*p*

II

1.

VII

2.

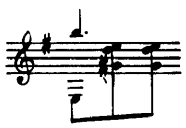
VII 1)

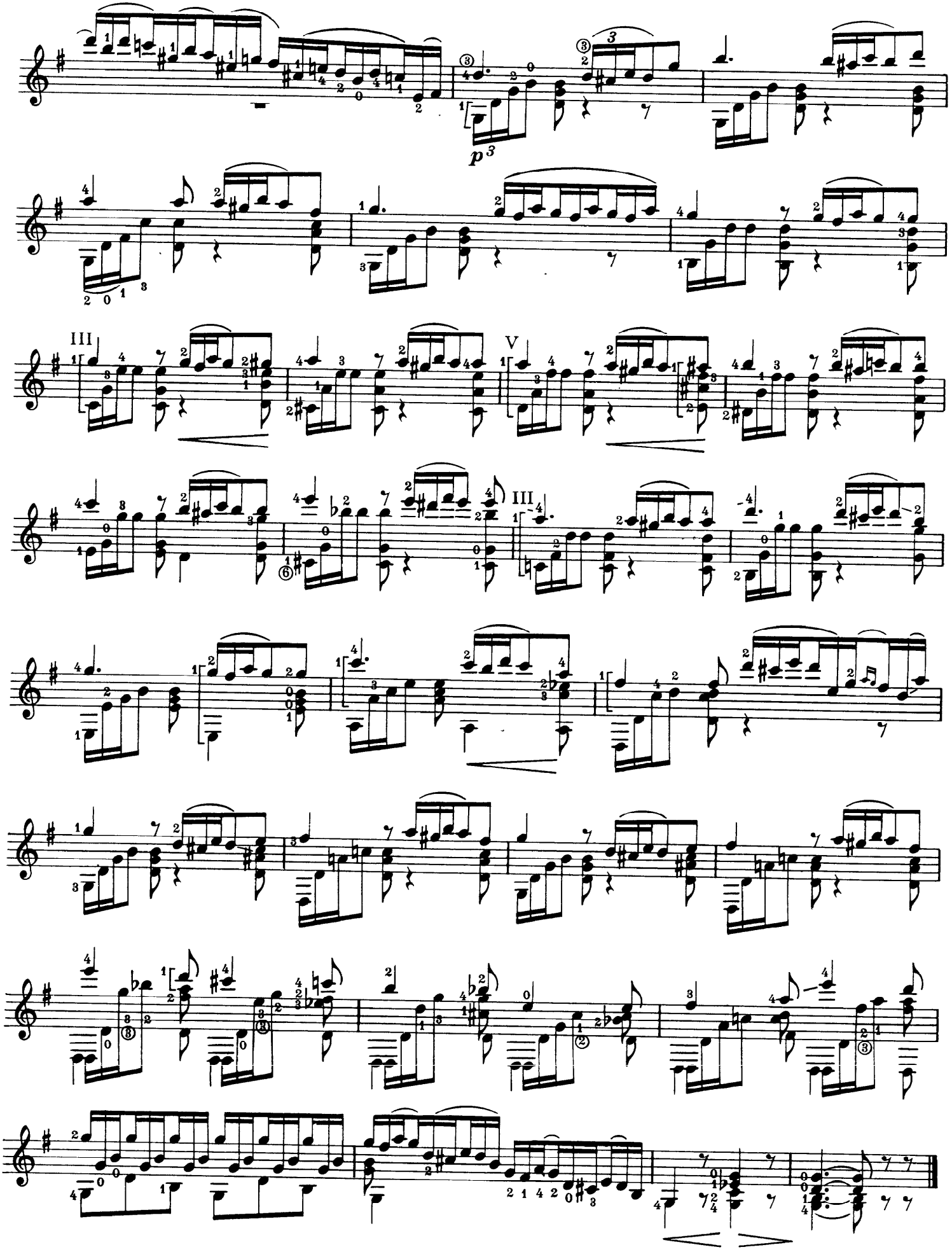
2)

1)

*mf*

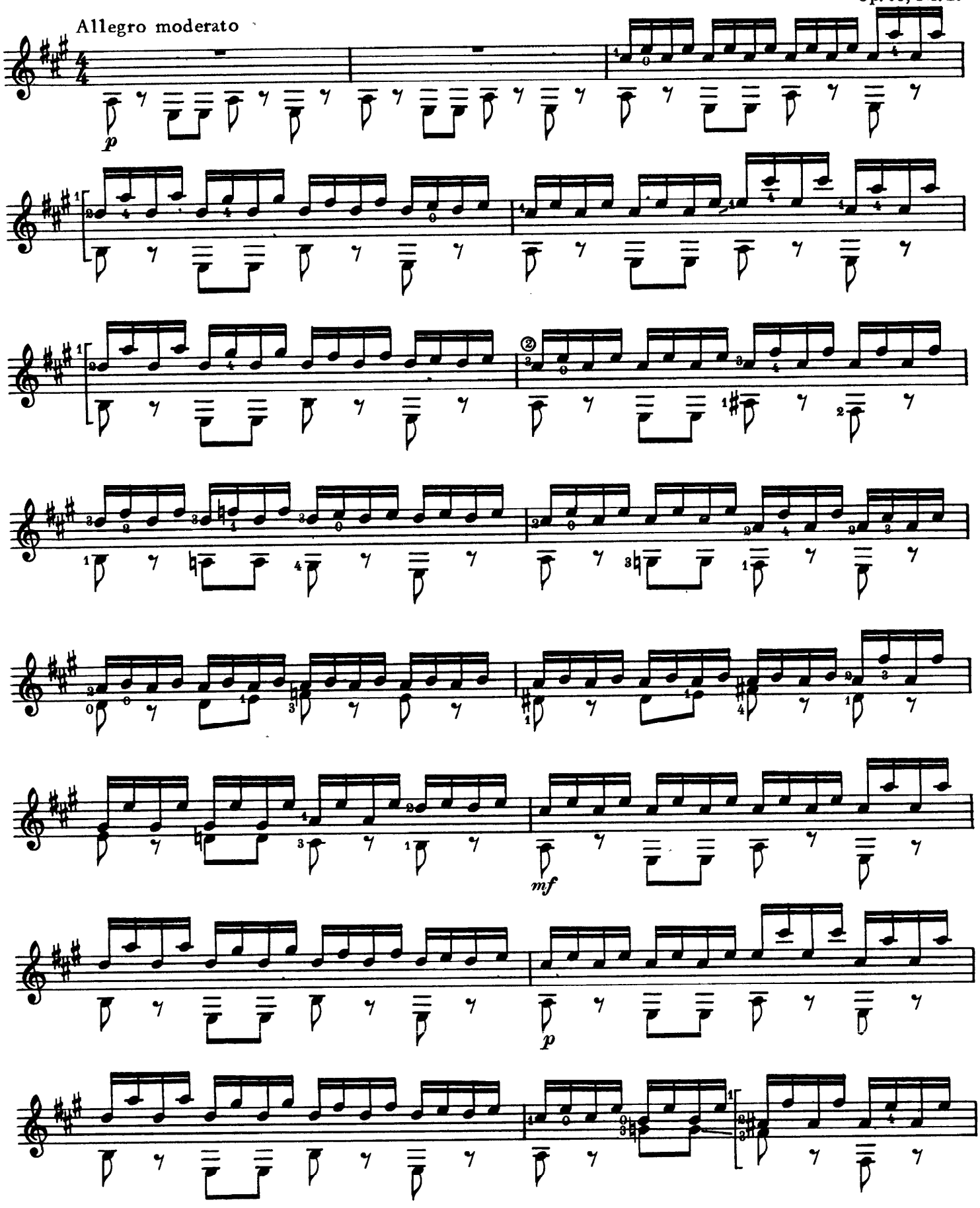
1) original

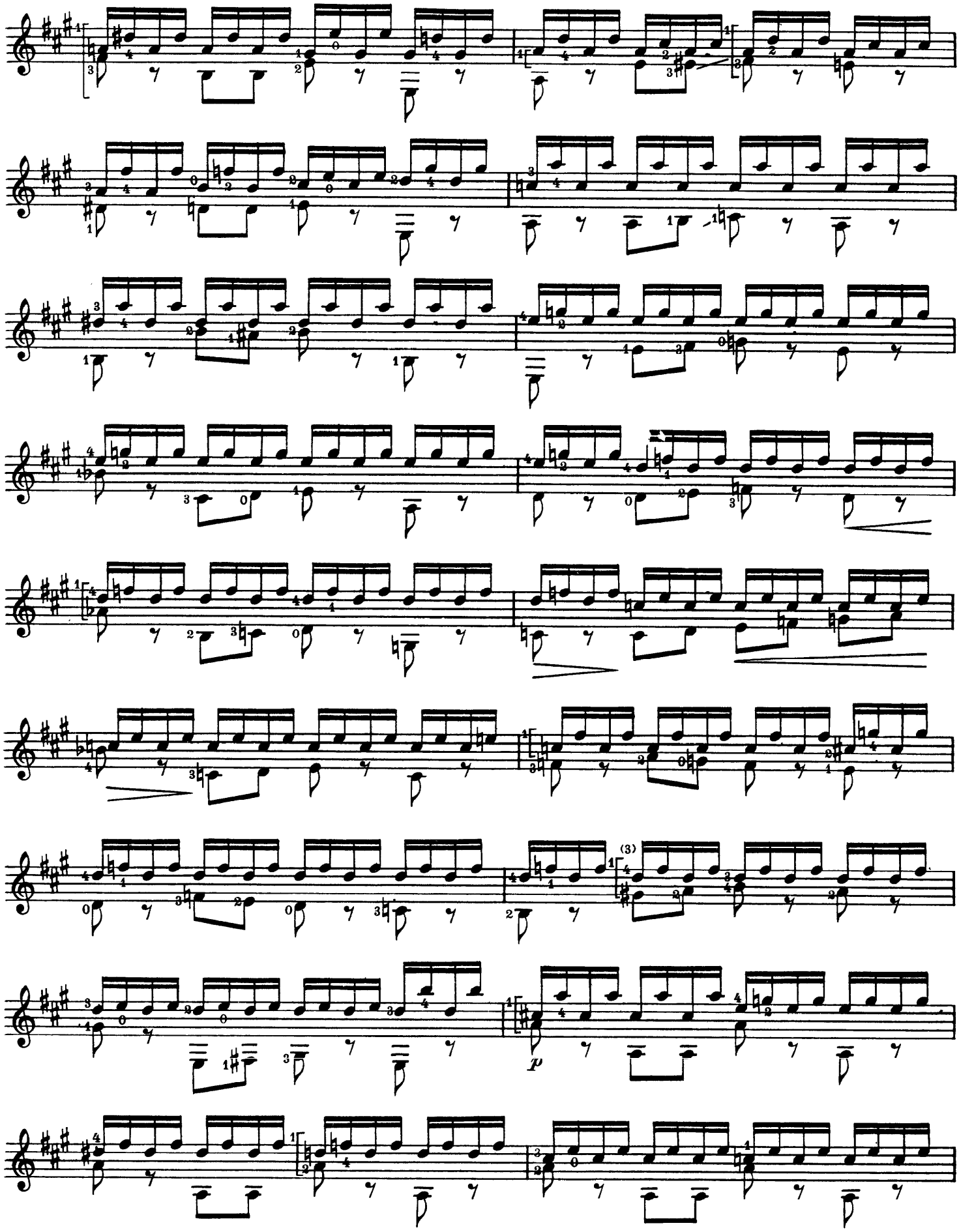
2) original 

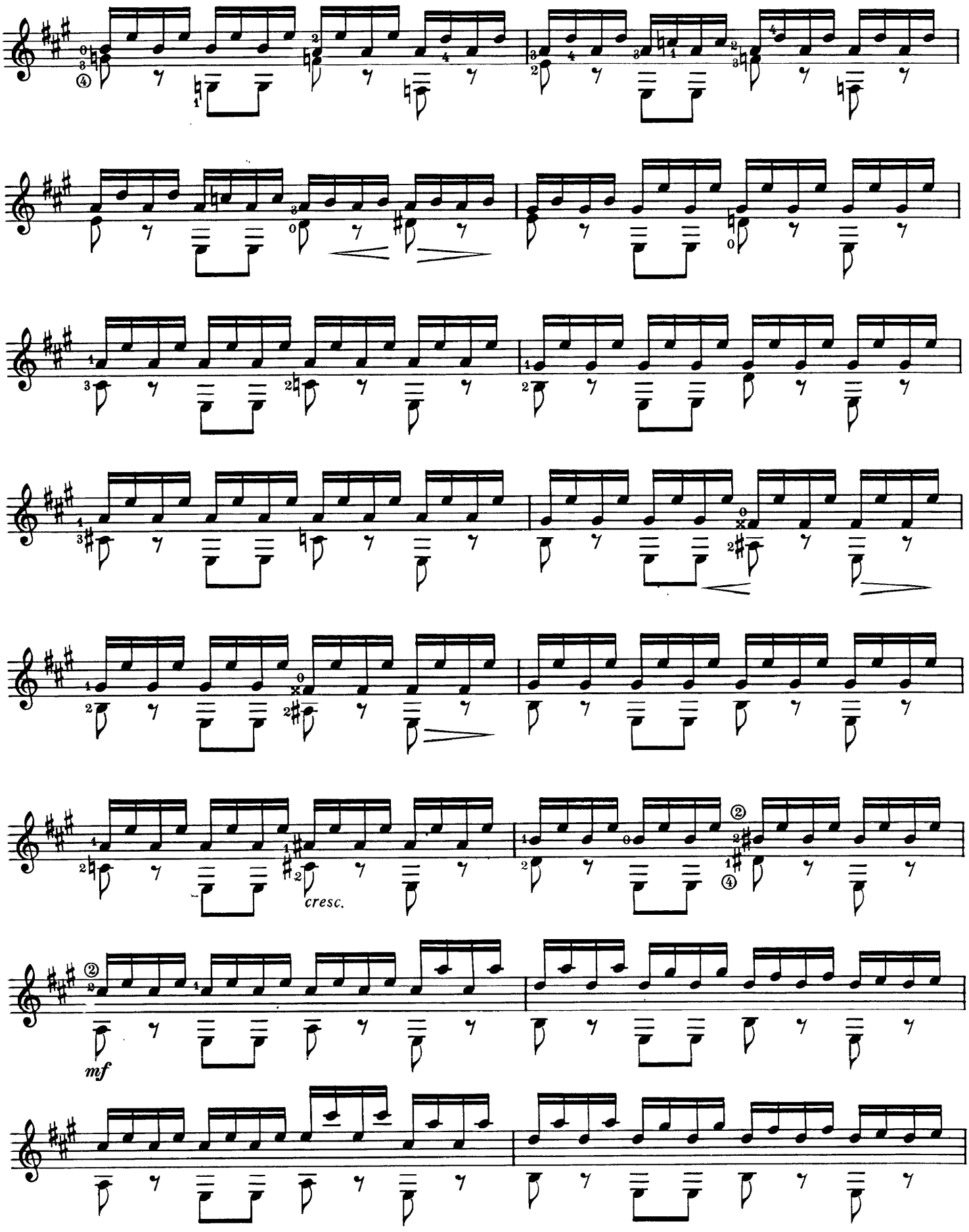

p 3
III
V
III

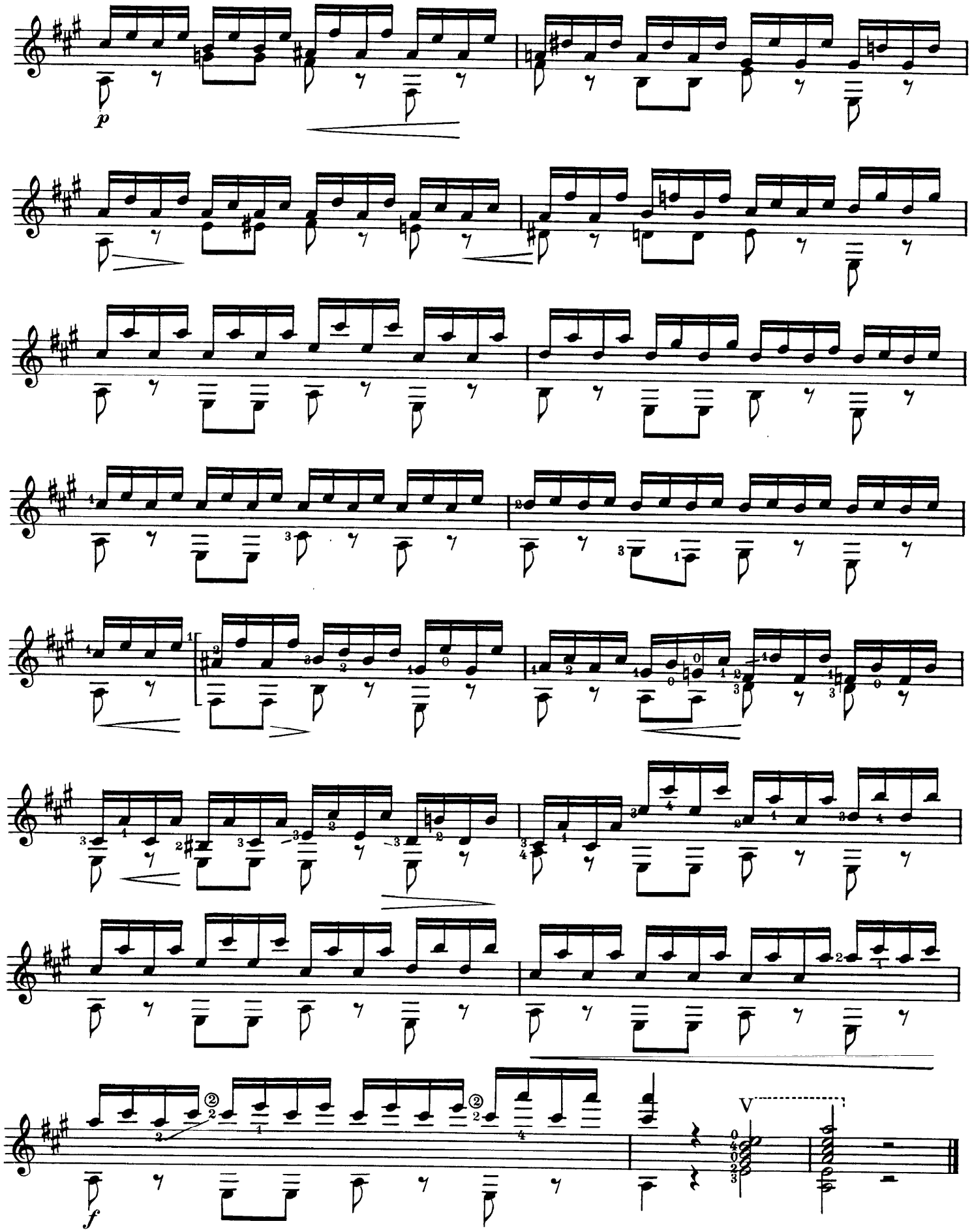
op. 38, Nr. 23

Allegro moderato






cresc.
mf


p
f
V

# Zu den Komponisten

*Dionisio Aguado*
geb. 1784 Madrid, gest. 1849 Paris
Verfasser einer bedeutenden Gitarreschule; lebte ab 1825 in Paris.

*Fernando Sor*
geb. 1778 Barcelona, gest. 1839 Paris
Erhielt seine musikalische Ausbildung in einem Kloster; widmete sich besonders der Gitarre und schrieb eine große Anzahl von Sonaten, Etüden, Variationen und Divertissements für dieses Instrument; schuf auch Opern und Ballette, mit denen er aber wenig Erfolg hatte; gehört zu den bedeutendsten Komponisten für Gitarre.

*Mauro Giuliani*
geb. 1781 Bisceglie, gest. 1829 Neapel
Kam 1807 nach Wien und war hier ein beliebter und gefeierter Gitarrekomponist und -solist; schrieb über 200 Kompositionen für Gitarre, die zu den bedeutendsten seiner Epoche gezählt werden können.

*Emilia Giuliani-Giulelmi*
Lebensdaten unbekannt
Vermutlich Tochter von Mauro Giuliani.

*Anton Diabelli*
geb. 1781 Mattsee (Salzburg), gest. 1858 Wien
Kompositionsschüler Michael Haydns; ab 1803 Klavier- und Gitarrelehrer in Wien; später Musikverleger (Hauptverleger Franz Schuberts); schuf u. a. einige Unterrichtswerke für Klavier und Gitarre sowie Solostücke für Gitarre.

*Luigi Legnani*
geb. 1790 Ferrara, gest. 1877 Ravenna
Bekannt als Sänger und Gitarrevirtuose; kam mit 29 Jahren nach Wien; unternahm Konzertreisen in Europa; stand in Verbindung mit Paganini (gemeinsames Konzert 1837); war später Gitarrebauer in Ravenna und führte Vervollkommnungen im Gitarrebau ein; schrieb etwa 250 Gitarrekompositionen.

*Napoleon Coste*
geb. 1806 Doubs, gest. 1883 Paris
Erteilte Gitarreunterricht und konzertierte als Gitarrist; lebte ab 1830 in Paris; hatte Verbindungen zu Aguado, Sor, Carcassi und Carulli; von ihm sind etwa 50 Kompositionen im Druck erschienen; er brachte eine Neuausgabe der Gitarreschule von Sor heraus.

# The composers

*Dionisio Aguado*
b. 1784 Madrid, d. 1849 Paris
Author of an important Guitar Method; from 1825 lived in Paris.

*Fernando Sor*
b. 1778 Barcelona, d. 1839 Paris
Was taught music in a monastery; devoted himself especially to the guitar and wrote a large number of sonatas, studies, variations, and divertissements for this instrument; composed as well operas and ballets but with little success; one of the most significant composers for the guitar.

*Mauro Giuliani*
b. 1781 Bisceglie, d. 1829 Naples
Came to Vienna in 1807 where he was a popular and esteemed composer for and player of the guitar; wrote more than 200 compositions for guitar, which are among the most important of his period.

*Emilia Giuliani-Giulelmi*
dates unknown
Presumable daughter of Mauro Giuliani.

*Anton Diabelli*
b. 1781 Mattsee (Salzburg), d. 1858 Vienna
Composition pupil of Michael Haydn; from 1803 piano and guitar teacher in Vienna; later music publisher (Franz Schubert's principal publisher); among other works composed a number of pedagogic pieces for piano and guitar as well as solo works for the latter.

*Luigi Legnani*
b. 1790 Ferrara, d. 1877 Ravenna
Well known as singer and guitar virtuose; at the age of 29 came to Vienna; undertook recital tours in Europe; associated with Paganini (joint concert 1837); was later a guitar maker in Ravenna and introduced improvements in guitar construction; wrote about 250 works for guitar.

*Napoleon Coste*
b. 1806 Doubs, d. 1883 Paris
Guitar teacher and performer; from 1830 lived in Paris; had connections with Aguado, Sor, Carcassi and Carulli; published some 50 compositions; brought out a new edition of Sor's Guitar School.

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